

THE WHY AND HOW OF CHURCH MUSIC.

The Motu Proprio on Church Music and its application

Rev. Joseph J. Pierron.

(Continuation)

Music in the liturgy may never appear in the role of autocratic mistress, but must always remain the humble handmaid, for however much music when properly employed may add to the solemnity and dignity of the liturgy, it is an adventitious element. The basic elements and the vehicle of its supernatural fruits are the sacred text and action. Real Church music is not music in the Church, but music for the Church, music according to the spirit and will of the Church, music which is the expression of interior participation in her liturgy. Music which is not the expression of interior communing with Christ, the eternal liturge, lacks truthfulness. Not the people, nor the priest who performs the sacred rites at the altar, offer the sacrifice, but Christ Himself, Who is both victim and priest. Neglect of this fundamental truth makes Catholic liturgy unintelligible and makes it impossible to interpret its prayers, and to gauge the liturgical value of a musical composition. The sacrifice of Catholic liturgy is Christ's sacrifice, its prayer is Christ's prayer, its music must be Christ's music, viz. music becoming the dignity of the august person of the God-man.

This is the meaning of the words of the Motu Proprio: "Sacred music should possess in the highest degree the qualities proper to the liturgy, etc." Anyone ignorant or unmindful of these fundamental requirements is not qualified either to write or to execute Catholic Church Music. On the other hand, a proper consideration of these basic truths by the composer will result automatically in music complying with the demands of the Motu Proprio. Such music will possess "sanctity and goodness of form from which the character of universality spontaneously springs."

Since the note of holiness is here placed into opposition to the profane, and the Motu Proprio is in fact only a summary in juridical form of former enactments a recurrence to these will make plain what is meant by profanity. The Council of Trent decreed quite generally and in harmony with all previous general and private councils that "from the Church must be banished all music to which either the organ (instruments) or song adds anything lascivious or impure." The execution of this de-

cree was not effected by the council but was left to the bishops. Pius IV who, like the tenth of his name, was a passionate lover of music and who approved the decrees of the Council of Trent, set the example for the other bishops. He appointed a special commission of experts which in turn placed the entire matter into the hands of a committee of two consisting of Cardinal Vitellozzo, a musician of note, and Charles Borromeo. After a good deal of discussion and aided by the counsel and practical demonstrations of eight singers from the papal choir the following points were agreed upon:

A. As impure and, therefore, inadmissible must be considered (1) all masses and motetts with an admixture of foreign texts; (2) all compositions containing themes or motifs from profane sources;

(3) texts written by private persons.

The Church demands that during the liturgical functions choir and celebrant agree. The choir must therefore sing the text contained in the missal and besides that nothing except what is in keeping with the tenor of the day, and is drawn from approved sources. The *Motu Proprio* has more to say on this point in Chapter 111.

B. What is lascivious? Etymologically the term connotes levity, frivolity, triviality. Benedict XIV in his scholarly encyclical of February 19, 1749, enlarges this term, as do likewise nearly all provincial synods and the best writers, to include the notion of theatrical, effeminate, sensual, noisy. This applies to the music itself as well as to the manner of its rendition.

Genuine Church Music is, as we have seen, written from within the liturgy, not injected into it from without. The Church never yields to extreme emotion, her transports of joy are always restrained, and in her profoundest sorrow she is not "like those who have no hope." Hence extreme realism and subjectivism are foreign to her. The Church's standard hymn is the *Te Deum*, not a part of any liturgical function, but even the *Te Deum* has its "judex venturus" and "*Te ergo quaesumus*." The gay, jovial music à la Mozart and Haydn demanded in some quarters is not Church Music, whose object is to turn sinful man to God, not to tickle "prurient ears," or excite a sickly sentimentality which disappears with the sound of the music, or directs the mind of the listener into channels opposed to the intentions of the Church. Haydn in his "Seven Words" set the phrase "*consummatum est*" to jolly music. That is subjectivism run mad and music 'from without.' But Haydn, like Mozart, belongs to the eighteenth century (the century of Voltaire) which would perforce make an opera of High Mass. By way of contrast, compare Suriano's treatment of the words "they mocked Him, saying: Hail, king of the Jews." What an inviting opportunity for display of subjectivism and realism! The composer, however, profits by it to make his music an act of adoration. That is the music 'from within.'

A glaring example of superficial realism is the Introit of the feast of the Holy Name of Jesus in the Medicea. The 'reformers' knew the earth to be in the middle with heaven above and hell beneath it. What more obvious, therefore, than that the melody on 'caelestium' should be higher, that on 'infernorum' lower. Accordingly, by the repetition of a simple podatus arranged in the form of an anticlimax, they convey to the astonished listener the exciting intelligence that heaven is above and hell below him. That is music 'from without.' Compare with this puerility the 'un-reformed' music of the Vaticana interpreting by convincing melodic development and emphatic climax the deeper meaning of the inspired text. This music is music 'from within.'"

¹A most reasonable demand, alas! how largely proclaimed in vain. The time is not yet past when choir masters and organists intrude into the sacred functions operatic airs and entire operatic passages in which adultery, sensuality, revenge, and infidelity are glorified with the only difference that the inspired text has replaced the profane. Can abuse be carried farther? Did Balthasar commit a greater outrage when he drank wine from the sacred vessels?

²Resp. Chori ad Cant. Pass. F. X. Haberl, Repert. Mus. Sac.

As to the mode of rendition a few practical hints, suggested by the very nature of the matter, will not be out of place. Coarse, vulgar shouting must be avoided at all costs by both choir and congregation. In congregational singing the danger is always present that the younger element will degenerate into vociferation.

Other morbid excrescences, which a prudent and self-sure choir-master will nip in the bud, are an obvious display of vanity, an ill-disguised attempt to put on airs, affected mannerism, common failings, it appears, as already the early writers inveigh against them. Saint Ambrose says: "At song the first rule is modesty." "There are some," Saint Bernard complains, "who pride themselves upon their voices and despise others. They sing to please the people rather than God." Saint Bonaventure assures us that "if you seek to edify the listener with your song, you will edify in proportion as you shun vanity." Two mannerisms are specially offensive to a chastely tuned ear: a sickening tremolo reminiscent of Vitus dance, and a sloppy slurring akin to a groan suggesting colic. All this is contained in the term 'lascivious.'

All regulations and decrees whether issued by Pope, council, or synod are one in demanding that the text must be intelligible, word for word.

Real Church Music is real art, and conversely, music which is not genuine art cannot be genuine Church Music. But ecclesiastical art and secular art are leagues apart. In the latter the artist expresses his own ideas and views, his own experience in his own terms; in the former the artist also expresses his own individuality but sublimated and transfigured by the spirit of the Church's liturgy. No one will deny that the creations of Mozart, Haydn, and Beethoven are works of art, but of secular art. They contain fine music, but fine music is not necessarily fit music. The various art forms in music, as opera, oratorio, cantata, chamber music, etc., have their distinctive character and purpose. So also has Church Music. The alleged Church Music of Mozart, Haydn, and Beethoven lack this distinctive character to such a degree that Richard Terry, former choir-master of Westminster Cathedral, London, makes his own the words of a contemporary: As for the masses of Haydn, Mozart, and Beethoven I must confess my utter inability to understand how anyone immersed in prayer can listen to them, or listening to them, pray. They are all written primarily as show pieces . . . pieces for the concert-room rather than for the Church . . .

Haydn and Mozart wrote to please their patrons; Beethoven, with his 'Man, help thyself,' was many a long league away from old Catholic feeling." Enough. If the sacred music of Mozart, Haydn, and Beethoven, possessing unquestionable artistic merit, cannot stand the liturgical test, what are we to make of the trashy concoctions à la Farmer, Millard, La Hache, etc., so disgracefully prominent in our Churches.

No one will deny the existence of Church art. In architecture, sculpture, painting, stained glass, paraments, etc., the Church has its own style quite distinct from and independent of, the corresponding secular art forms. In fact, the more distinct and unique this style is the more its liturgical character becomes apparent. All this is conceded as a matter of course. But, to quote once more the trenchant words of Richard Terry, "If we concede to the Church the right to develop all these arts in her own way, in other words in the "Church style"; if we believe it bad taste to make our churches a dumping ground for secular artistic efforts merely because they are beautiful; why in the name of reverence, why in the name of good taste, why in the name of common sense, are they to be made a dumping ground for every imaginable kind of music because it is pretty, or beautiful, or even grand; without a thought as to whether or not it is in harmony with the mind of the Church? I would ask our good critics why in music alone of all the arts is the Church not to be allowed to develop on her own lines, rather than on those of the secular world?"

(To be continued.)

*R. R. Terry, in his very practical book, *Catholic Church Music*, quotes a striking example of ludicrous realism in ecclesiastical art. "In a certain village the squire's family has built a church in the best ecclesiastical style. They have further adorned its windows with stained glass presentations of the Hebrew prophets. The faces of the prophets are all likenesses of different members of the squire's family. Happening on my first visit to remark on the odd appearance of a Hebrew prophet in "mutton-chop" whiskers, my guide replied, "Yes, that is 'uncle Henry.' He was a good lawyer, but he is not a success as Ezekiel."

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XI

"PSALMUS EST VOX ECCLESIAE — THE PSALM IS THE VOICE OF THE CHURCH"

(St. Ambrose, Bishop of Milan, died 397)

147.—Can man ever praise God worthily?
He can, if God will help him.

148.—How has God helped man?

By composing for him the very words by which he desires to be praised.

149.—Where do we find these words of praise?

In the hundred and fifty Psalms, written by holy men, foremost by King David.

150.—How does Holy Church employ these Psalms?

She employs them in the Divine Office, where they are so arranged that all are said in the course of a week.

151.—In what manner are the Psalms used in High Mass?

The text of the PROPERS (Introit, Gradual, Alleluia, Tract, Offertory and Communion) is largely taken from the Psalms. In olden times entire Psalms were sung in connection with the Introit, Offertory and Communion. In those days High Mass was celebrated with great solemnity, and lasted much longer than it does today. Later on, when conditions changed, the Psalms were dropped; one verse with GLORIA PATRI is retained as part of the Introit.

152.—To how many varying melodies are the Psalms sung in Holy Liturgy?

In the Divine Office, e. gr. Vespers, Compline, etc., they are sung to simple pattern, viz.: the psalm-tones of the eight modes; in High Mass (Asperges and Introit) a more elaborate melody is used; when parts of Psalms appear as solo-chants (Gradual and Tract), the most elaborate setting is employed.

THE PSALMS IN THE DIVINE OFFICE

153.—Which is the general plan in the singing of the Psalms?

The general plan is to sing the words on a high musical tone, called the Dominant (Tenor, Tuba); the tones leading up to the Dominant are called Intonation; the tones leading down are called Cadences.

154.—By what means is monotony avoided in the singing of so many words on a high pitch?

By means of a melodic inflection in the middle of the verse, at the asterisks; this inflec-

tion is called MEDIATION; another inflection, called FINAL, is observed at the end of the verse.

155.—What are the rules for the Intonation?

The Intonation is sung only in the first verse of the psalms, but throughout the MAGNIFICAT, BENEDICTUS, and NUNC DIMITTIS. When neums occur in the Intonation, they may never be dissolved.

Intonations:



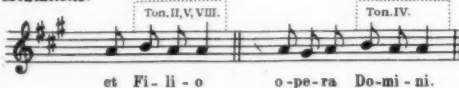
156.—What is the meaning of white (empty) notes placed over the Mediation and the Final?

The white notes (in the square notation), and the small notes (in the round notation) show how accessory syllables are treated.

157.—When do we have accessory syllables?

Whenever words (or combinations) of three syllables, with the accent on the first one, happen to occur at the end of a half-verse.

Mediations:



Finals:



158.—When may the MEDIATIO CORREPTA (the abrupt mediation) be used?

It may be used when Hebrew words or monosyllables occur in those psalms which form their Mediation over ONE accented tone; these are Tones 2, 4, 5, 6, 8.

Abrupt Mediation:



159.—How may the Psalm-tones be classified?

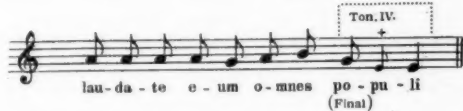
They may be classified under three groups:

1) Psalm-tones with one accented note (or neum) in the middle and final cadences, viz.: Tones 2, 8, 6, 4.

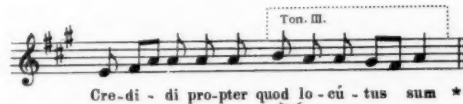
2) Psalm-tones with two accented notes (neums) in one of the two cadences: Tones 5, 1, 3.

3) One tone with two accented notes in both cadences: Tone 7.

Psalm Tones with one accented note:



Psalm Tones with two accented notes in one of the cadences:



Psalm Tones with two accented notes in both cadences:



160.—Which other Psalm-tones are occasionally used?

The following Tones are used occasionally:

1) The TONUS PEREGRINUS (the foreign or strange tone). The first verse of this Tone has an Intonation in each half; the second half has a Dominant different from that of the first. It is thus really a "strange" tone. It is used for the Psalm IN EXITU ISRAEL in the Sunday Vespers.

2) The TONUS IN DIRECTUM (the straightforward tone), which has no Intonation. It is used for the psalm at the end of the Rogation Litanies.

3) A TONUS AD LIBITUM (an optional tone) for Compline on Holy Saturday and for the Little Hours of Easter Week.

4) Another optional tone for the Little Hours of All Souls' Day.

161.—What is peculiar to the solemn melody for MAGNIFICAT and BENEDICTUS?

The Intonation is the usual one; but that of Tone 7 is especially solemn; the Mediation is always more elaborate; in Tones 2, 5, 7, and 8 it corresponds exactly with the psalm-tone used at the Introit. The second half of the verse is sung as usual.

162.—What are the general rules for the proper rendering of the psalms?

In order to sing the Psalms well the following rules must be observed:

1) Every syllable must be pronounced distinctly; the word-accent must be marked without prolonging them; secondary accents must be employed whenever more than two unaccented syllables follow one another, thus: In me-di-o 'in-i-mi-co'-rum tu-o'-rum.

2) All word-accent must be brought in to subordination to the musical accents of the cadences which indicate the climax of the psalmody.

Glo-ri-a Pa'-tri et Fi-li-o, *
et Spi-ri'-tu-i San-cto.

3) The pause at the asterisk is the mental echo of the word preceding, thus: Glo-ri-a Pa'-tri et FI-LI-O.





The Organ



On the Study of the Organ

By J. Lewis Browne.

It has always seemed to me, that in the study of *anything*, the logical plan was to discover the most difficult phase of the subject under consideration, and attack it forthwith. *In re* the organ, acquiring of the pedal obligato—i. e., “something different between left hand and feet”—certainly is entitled to first attention.

Difficulty in this regard does not lie in “finding the pedal keys without looking at the feet”; neither does any combination of right hand and pedal present trouble, for the said right hand has always been “free.” But the left hand, through piano training has had to sustain the bass part, and so when the organ is approached for the first time, this same left hand still “wants” to play the lowest notes. To test: have the left hand and pedal play in unison C, G (fourth below), C, commencing on the second space in the bass. Result: *no* difficulty. Now the pedal will play C, D, E, D, C while the left hand attempts E, D, C, D, E, beginning on the first line (treble clef). Result: *difficult*.

Students come to one saying, “I only desire to learn how to play hymns,” etc., when they are talking about *the* most difficult phase of organ playing, due, to the before referred to, pedal obligato. (Of course those who are content with thumping out hymn basses with one foot, an octave lower than written, would not feel the need of seeking instruction.) The intending organ student should prepare himself at the piano with scales, Czerny and Bach’s two-part “Inventions.”

Then let him procure “First Etude Album” (Truette-Schmidt) and examine No. 2, therein. The pedal part consists principally of fourths commenced at different intervals of the pedal-board. After playing these simple progressions with the feet, then add the *left hand*. Follow this with right hand and pedal (without the left); finally, very slowly, all three together. Thus the formula for learning all organ music might well be (1) pedal alone; (2) left hand and pedal; (3) right hand and pedal; (4) all three together. By beginning with a “piece” such as the one hereinbefore mentioned, the pupil will get the “feel” of the organ from his very first lesson. Stops, registration or mechanical accessories should not be even discussed during the first month at the organ, for this would only cause unnecessary distraction.

As to manner of attack, position and proper use of the feet, no book is so complete, so splendidly illustrated, so profuse in example as Volume I. of Mr. Clarence Eddy’s “Method” published by the John Church Company, Cincinnati. Other (and smaller) books of value would be the “Pedal Studies” of John Singenberger (Pustet) and Rogers’ “Pipe Organ Materials” (Presser). (The pedal studies of Nilsson and J. Schneider will be considered in future discussions).

I will endeavor to drive home one thought in each short article of the present series. Technicalities will be avoided and “common-sense” will be kept in mind as a slogan whether commenting upon the organ itself, the organ player, the literature of the organ, the organ in church, or the organ as a concert instrument. Also, any queries will receive attention.

“Something different between the left hand and the feet.”

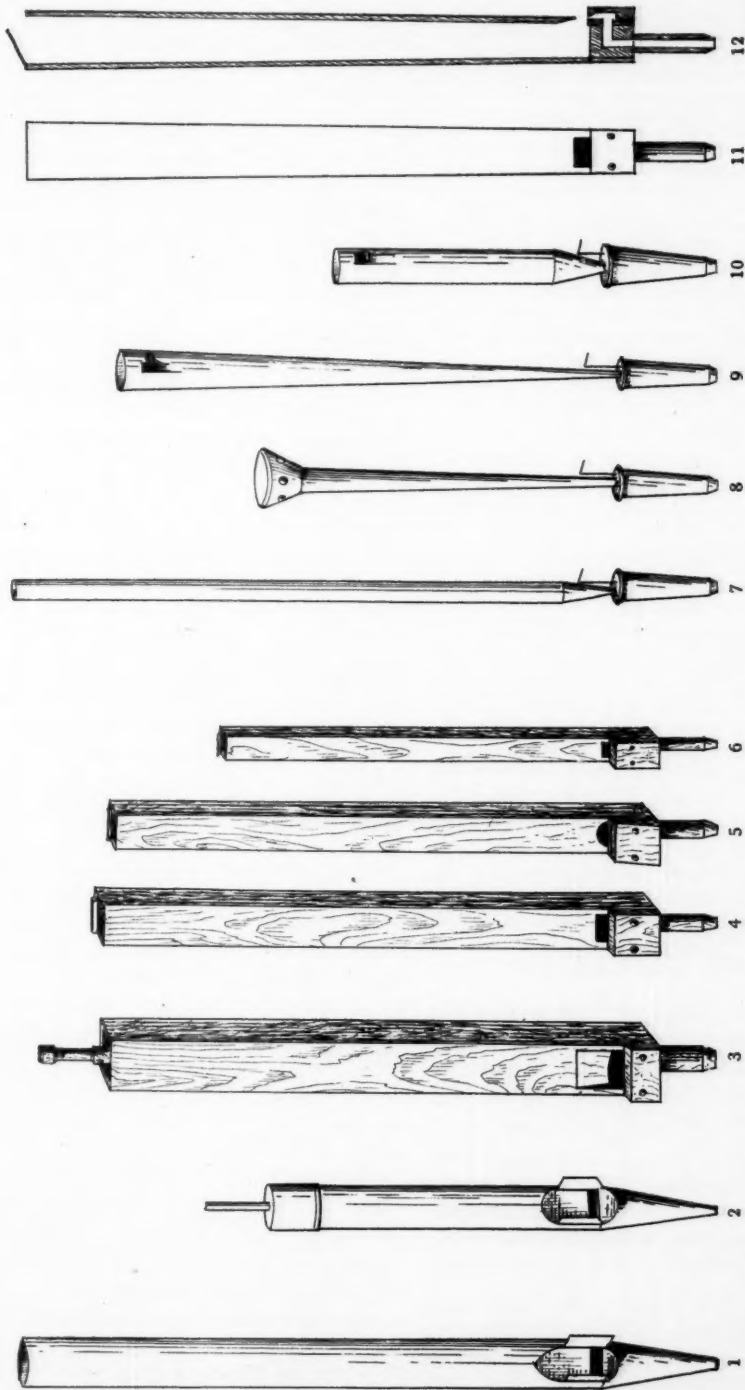
Organ Stops and Pipes

By Mr. Phil Wirsching.

THE organ is primarily a musical instrument and not a piece of mechanical ingenuity, hence the utmost attention to the development of Tone, given to it by the great masters of the past and present, is conclusive evidence that there are many wonders hidden in the organ pipe. Although simple in its construction, it has furnished inexhaustible material for study to the intelligent and skillful voicer, as well as to the many writers on the subject of tone production from organ pipes.

The accompanying illustrations show only a few of the various types of organ pipes, both wood and metal, flue and reed pipes. Fig. 1. shows a Diapason pipe, belonging to that group of organ stops, which will have attention in our present article. In every works, written on the organ, no matter in what language, it will be found that the Diapason family, claims more space than any other tone variety, and rightly so. Amongst the organ builders, who have achieved fame as great voicers of Diapasons, the name of Schulze of Paulinzelle, in Thuringia, stands out most prominent, and his many fine examples in English churches and town halls, stand as a lasting monument to his unrivaled skill as a Master Voicer. No work

(Continued on Page 21.)



1. Open Diapason, 2. Rohr Flöte, 3. Stopped Diapason, 4, 5, 6. Flutes, 7. Clarinet, 8. Oboe, 9. Trumpet, 10. Vox Humana, 11. (front) Tibia dura, 12. (side) Tibia dura.

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage of

**His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.**

Excerpts from the Cardinal's letters:

December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

WHO IS TO BLAME?

IT is a known fact that our organists and choir-masters are underpaid.

It is also a known fact that the greater number of our organists and choir-masters do not come up to a very high degree of musicianship, and that the results obtained by them in their work, due to either incompetency, application, or lack of interest, does not warrant paying larger salaries than is customary at present.

Our organists and choir-masters are constantly lamenting the low salaries paid them, whilst our pastors, and justly so, lament the shortage of real-

ly good men, who are willing to follow the vocation of the true church musician.

The men inclined to follow this calling, claim, that the pay is inadequate, and that consequently they cannot afford to spend their time along these lines.

On the contrary, the average pastor says he is willing to pay more for a good man to fill the position of organist and choir-master, if, a satisfactory man is to be had.

And there the matter rests.

One blames the other.

Neither wants to take the initiative to better conditions.

The CAECILIA emphatically advocates better pay. But, it more so will advocate a higher standard among church-musicians to justify this pay.

It seems that here too, we are confronted with the problem of labor and capital. Labor blames capital for the high cost of living, and that capital must make the first concession before existing conditions can be relieved. On the other hand, capital accuses labor, and says that labor on account of its excessive demands is to blame, and it is up to labor to be satisfied with lesser wages, and that labor should take the first step toward bettering living conditions. — — —

Why don't you, organists and choir-masters improve **yourselves** and your work to such an extent that the pastor and congregation will soon recognize your worth and raise your pay accordingly?

Then again, why don't some pastor interested in able church musicians, and good church music, offer a salary worth while, at the same time making just demands in return?

Someone must make the first move!

Someone is to blame for this existing deplorable condition!

WHO IS?

on organ building in the English language seems complete without a glowing tribute to this master's skill, as evidenced by G. A. Audsley in *The Art of Organ Building*; Wedgewood, *Organ Stops*. Robertson's *Treatise on Organ Building*, and *Modern Organ Stops* by the Reverend Noel A. Bonavia-Hunt, M. A. of Pembroke College, Oxford, whose book is perhaps the best and most intelligently written on the subject. Basing our opinion on that assertion, we can not do better than quote from his remarks on the Diapason, which are as follows:—

Diapason (also called Principal). The name given to the principal flue stop of the organ, representing pure organ tone in all its pitches, especially from the 16 ft. pipe up to the 6 inch pipe. Diapason tone is peculiar to the organ as a musical instrument in that it finds no counterpart in the orchestra. All other tones in the organ are more or less imitative or inspired by the tone of their orchestral prototypes: the diapason alone claims absolute independence of the orchestra. Hence the cinematic organ—designed to serve as an effective substitute for the cinematic orchestra, and often nicknamed the “one man Band”—has little or no scope for diapason tone, and indeed, in the opinion of many critics of repute, is better without it. The organ of classical and ecclesiastical tradition and development is however, as little able to dispense with its diapasons as a violin to dispense with its strings. Pure organ tone is *par excellence* the “music of the vaulted shrine” possessing that mysterious quality of other-worldliness that “brings heaven before one's eyes”.

The tone of the diapason stands midway between the two extremes of flute and string; it may sometimes incline towards the one, sometimes toward the other, but never can it cross the boundary line without losing its distinctive character. It partakes of some of the body and foundation of the flute category, while possessing a modicum of harmonic development known as the “natural string”; but the *timbre* is such that neither flute nor string tone is unduly favored. Thus, the name diapason is the very best that could be given to it, the word signifying a standard or normal tone, all deviations from which are classed as variants. At the same time it has to be remembered that, strictly speaking, the diapason belongs to the order of flute or mouth pipes, and represents the basic tone of that *genus*, so that its relation to the combinational reed of the organ is not determined without some difficulty. To say that the diapason holds the balance between flute,

string and reed tone is to propound a theory of tonal architecture which in the modern organ is seldom, if ever, carried into practice. Such a theory, pushed to its logical terminus, would result in the relegation of chorus reed tone to a position of complete subordination in tonal scheme; for the most powerful of diapasons must yield to the overpowering personality of the modern heavy pressure Trumpet or tuba. In the days when low pressures were in vogue and reeds and diapasons shared the same soundboard, the supremacy of the diapason was a natural and realizeable conception. Nothing has proved more disastrous to the interests of true diapason tone than modern attempts to produce something that will successfully cope with the heavy pressure chorus reed. So far, these heroic attempts have been thoroughly retrograde, pure organ tone having been sacrificed on the altar of foundationalism; and all in vain, for the reed work still holds its own in the *Ensemble*. The true solution of the problem is not to be found in these inartistic methods of bolstering up the flute foundation, but in the arrangement of a special reed chorus designed to balance the diapason chorus. We already have for this purpose the Willis swell organ, which is actually a secondary reed chorus under the control of the swell shutters. It is thus possible to create a perfect homogeneity by the combination of the unenclosed diapason organ and the enclosed reed organ; for the diapasons can be made sufficiently powerful and the reeds sufficiently restraint, with artificial harmonics to balance both, without injury to either of these contrasting tone colors. The primary reed chorus, however, must be treated independently of the flute foundation; it then occupies the same position in the organ tonal design as the brass occupies in the orchestra, its purpose being to supply climax effects. Thus it can be seen that the question of determining the relationship of the diapason to the other tonal categories is bound up with the whole question of tonal architecture; and the only reasonable conclusions at which it is possible to arrive are (1) that at all costs pure organ tone (that is, true diapason tone) must be produced within the limits of natural voicing, and a selection of all other tones must be subordinated to it in such a way that it may hold the balance between them; (2) that after this primary condition has been fulfilled, there can be no objection on artistic ground to the provision of a specially powerful bombarde division designed for the use in *Fortissimo* combinations.

(To be continued.)

NOTICE!

The music supplement contains a part of the Mass in honor of S. Peter Canisius, S. J., by Rev. H. J. Gruender, S. J., of St. Louis University. It is an arrangement for four mixed voices and organ of the same Mass for four male voices and organ which was published in the July-August issue of the Caecilia. This arrangement will be continued in the February number. In a subsequent issue of the Caecilia an arrangement for three female voices and organ will appear. This arrangement is intended for Convent and Girls' Academy Choirs.

† Mother Mary Casimir, S. S. N. D. †

DECEMBER 19, 1925, Mother Mary Casimir Scheel, ex-Provincial of the Milwaukee Province of the School Sisters of Notre Dame, was called to the reward of her untiring efforts in and for Notre Dame during a period of over sixty years. Mother Casimir was one of the strong links connecting the early days of the Order in this country with those of the present time.

During her term of office as Provincial and Mother Superior of Notre Dame Convent, Mother Casimir, herself a highly cultured musician, was indefatigable in her zeal to promote the interests of liturgical music. Hence it was that the late Professor John Singenberger was engaged to conduct courses in Church Music at Notre Dame Convent for a period of eight years. She strongly supported the efforts of Mr. Singenberger to bring about a better appreciation of the liturgical chant, and insisted upon the younger members of the Order under her care receiving the best possible training in this subject. Her wise counsel and maternal interest in everything pertaining to the work of Church Music reform endeared her to every one with whom she came in contact.

The Order of Notre Dame has lost one of its leading members, and the Caecilia a loyal and devoted friend. The departure of the humble, kind-hearted, generous Mother Casimir will be deeply felt amid the scenes of her labors, and her best monument is the stainless and loving memories she has left in the hearts of her friends and the members of her Order. Let us pray for the repose of her soul.

R. J. P.

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

(Continued)

7. To whom does the Church address her petitions?

Ans. The Church addresses her petitions to God the Father.

8. Through whom does the Church direct her petitions to God the Father?

Ans. The Church addresses her petitions to God the Father through Jesus Christ our Lord.

9. With whom and through whom do we say the word Amen?

Ans. We say the word Amen with and through our Lord Jesus Christ himself.

10. What follows from this?

Ans. From all this follows that the word Amen is most salutary and venerable and that we should always say it with deepest reverence and devotion.

VI. THE GRADUAL.

1. What is the Gradual?

Ans. The Gradual is an antiphon or responsory after the Epistle, which was sung on the steps below the altar, or while the deacon ascended the steps. The Latin word Gradual is derived from the Latin word "Gradus," meaning a step.

2. Of what does the Gradual consist?

Ans. The Gradual, like the Introit, consists of one or more psalm verses, to which, except in Lent and on Ember Days, Allelujas are subjoined.

3. What is the meaning of the word Alleluja?

Ans. The word Alleluja is, like the Amen, a Hebrew word, and is an expression of joy and gladness. It means "Praise God."

4. When is the Alleluja brought into particular prominence?

Ans. During Paschal Time, from Low Sunday till Trinity Sunday, the Alleluja is particularly prominent, because the Gradual begins with a double Alleluja, and then only the psalm verse follows.

5. What is connected with the Gradual in some Masses?

Ans. In the Masses of Easter, Pentecost, Corpus Christi, Seven Dolors of the Blessed Virgin Mary, and in Requiem Masses the Gradual is followed by a hymn of several stanzas called the Sequence.

(To be continued.)



School Music



The High School Band

By Harry D. O'Neil.

THE school band movement is sweeping the country at the present time. For every effect their must be a cause. Let us consider the facts. The reason for the organization of these juvenile bands is obvious—the youth of today is literally surrounded with music. I believe “surrounded” is the appropriate word, for if one tunes in on the radio he hears good music from the North, South, East and West. It recalls to my mind the words of a Spanish War song, “Dolly Gray,” “There is music in the air, and we hear it everywhere.” Even as I write this article, I am listening to a band concert given by the Western Electric Co., broadcasted from Pittsburgh, Pa. If my thoughts in this article were only as beautiful and rain-bow tinted as the band music I now hear, how pleasing it would be to the reader; but, alas! my powers of interpretation are limited.

To come back face to face with the facts, one's life is affected by his environment, and since the youth of today is living in a musical environment, it is natural that he has a desire to play a musical instrument. When a boy or girl hears a band or orchestra, the tone of a certain instrument appeals to him, and when the opportunity presents itself the youth is only too glad to study the instrument. We cannot escape this hypnotic power of music and once a band is started in a school the movement spreads like fire. Band music appeals especially to the boy, since some of it is military in character.

Some people hesitate about organizing a band in a school which already has an orchestra, because they maintain it would tend to destroy the interest in orchestral work. It is only when the facts are *not* known that such a conclusion is reached.

I will show you the effect upon the orchestra in the school where I am teaching. Before the band was formed, about five years ago, the membership of the orchestra was about twenty, and the orchestra could not even play a march well. After the band was organized, pupils began a serious study of the flute, clarinet, oboe, bassoon, French horn, tympani, etc. The orchestra, therefore, has its pick of the best reed, brass, and drum players in the band. Now there are two bands and two orchestras at

our school. The first band and orchestra has a membership of fifty players, and each junior organization about twenty players.

State tournaments are held for High School bands, which tend to develop a good playing organization. Here the bands are graded on tone, tune, technical efficiency, balance and instrumentation.

One of the first duties of the director is to get the proper instrumentation and balance in each section, such as six cornets, ten clarinets, four trombones, etc. Then when members compete with others they practice with an end in view, and that is for tone and technic, and endeavor to play in tune. Moreover, they become so interested in their instruments that they take private lessons in their chosen instrument.

Three years ago a small, bright, red-cheeked boy bought a clarinet and joined the band, and from morning till night used to pester me with questions. Today that same boy, a senior at high school, is a staff artist at WSOE, broadcasting from Milwaukee, Wis., every Saturday night at nine o'clock; the boy's name is Adolph Suppan, and if you are a happy possessor of a radio, “tune in” and hear him. It was the school band that started him.

It will be interesting to know the present status of band music in the Milwaukee public schools. Five years ago I organized the first high school band in that city. The members worked hard and developed a fine playing organization. The school authorities watched the progress of the band with interest and as soon as they saw the band was a success, the school board appropriated money for the organization of a band in every high school. Now every high school has a band and there are approximately one thousand players of band instruments in the Milwaukee high schools. The grade schools also give instruction in band instruments.

People have misjudged the possibilities of band music. Those who do not know real band music regard a band as a group of players who can blow the loudest. This, of course, is natural since there are such bands, but they do not represent the concert type. The best music and harmony I ever heard was played by the United States Marine Band.* This organiza-

*Editor's Note: Mr. O'Neil was at one time a member of the United States Marine Band.

tion playing the "New World Symphony," sounded like a large organ. Just think of the possible tonal contrasts in a well trained band. If this fact has never been drawn to your attention before, and if you have access to a radio, listen to the playing of some good band.

In organizing a band in your school, the first requirement is interest in a band, and then to get started. Call a meeting of your pupils in your school who are really interested, and who are willing to follow instructions as given to them, give up their time for rehearsals, and probably interested enough to take private instructions on the instrument either chosen or assigned to them. Piano players might make good bass players, because they can read in the bass clef. Violin players will learn the French horn or Alto easily on account of their ability of reading music. All they have to learn is the fingering of the instrument. Here is a suggested instrumentation for starting a band:

four clarinets
four cornets
two altos
one baritone
two trombones
one bass
one snare drum
one bass drum

a total of sixteen instruments.

If money is not available to purchase new instruments, there are some band instrument manufacturing concerns, who will co-operate, and assist at least in buying second-hand instruments, which will do very well to begin with.

As stated, the main fact is to get started. If you can obtain the services of a man who knows how to play the various instruments, or who can at least show the elements thereof, it will aid considerably. Encourage the members to take private instructions, and the fact that some pupils with the interest are chosen to membership, in most cases, is incentive enough for them to "make good." As soon as possible begin rehearsals, and even though the first results might seem disastrous, it will be but a short time before you will notice some surprisingly really good ones. Every beginning is hard, and there are a thousand and one obstacles to overcome. You will easily notice them, and how to overcome these, will show by itself. The value of a school band is not to be underestimated. A pastor in one of our Wisconsin Catholic Churches near Milwaukee, decided to start a band in his congregation as a

means to keep the young people of his parish together. He himself could not play an instrument, and I dare say his knowledge of band instruments was not very great. But he gathered about himself those who were interested, the members are all taking private instructions, and best of all, the pastor himself took to playing Baritone, and in the short time, combined with the desire and determination to have a band, he plays very good. Today he has a time of it, in keeping all his parish from becoming members of his band, and he considers this one of his greatest assets in his parish activities. There are also a number of good books published for self-instruction. As the organization develops you can build up the instrumentation. The following is an ideal combination, and this should be your ultimate aim:

2 flutes
2 piccolos
10 clarinets
1 oboe
1 bassoon
1 soprano saxophone
1 E flat alto saxophone
1 B flat tenor saxophone
1 baritone saxophone

20 reed instruments.
8 cornets
1 baritone
4 altos
4 trombones
2 E flat basses
1 double B flat bass

20 brass instruments
2 snare drums
1 bass drum
1 set of tympani
4 instruments of percussion.

In all a total of forty-four players.

After you can play your first march, and are ready to present the band to your friends, get uniforms as soon as possible, and I assure you the success of your band is certain, and in a short time so many pupils will want to join that you will be forced to start a second organization.

In conclusion, I would not limit the band to boys only, but you will find that girls will make some excellent players.

The Adolescent Voice

By Miss Nell Jacobson

ON entering a school room where a group of children are singing, the first thing that attracts one's attention is the tone quality of the voices. If the singing is sweet, clear, and flute-like, with a perfect blending of the voices, the impression is that the teaching has been correct. On the other hand, if the tones are harsh and strident; if they are breathy and throaty; if a child screws up his face in an effort to reach the high tones, the method of procedure has been very wrong.

Although the subject in hand is the adolescent or changing voice, a more comprehensive survey can be made by a brief review of the care of the child voice.

A mother, who is a newcomer in a certain community recently interviewed the teacher about her ten-year old son who attends the fifth grade. She said, "My son simply cannot sing high. In fact, I have to transpose everything to a lower key. I think he will eventually become a bass singer." The fact that that mother is a musician, paradoxical though it may seem, may be the ruination of her son's voice. The boy is a normal child who likes music, but his voice has been so forced that he uses only his thick register, whereas only his head tones should be used.

Too often we find instances of strained voices among children as the result of over-ambitious adults whose thoughtless aim is to produce volume. Pity the poor youngster who occasionally find themselves upon the cheap vaudeville stage and who literally have to shriek their songs "to get their act across." It seems criminal to subject vocal cords, which are so very weak and delicate to such abuse. Moreover, the songs assigned to children for such performances are usually unfit, both as to words and music. Children should sing only songs composed for children.

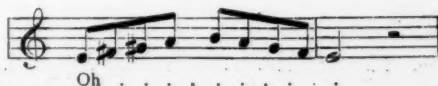
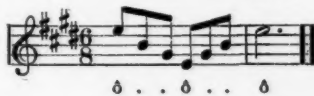
Which brings us to the subject of the compass of their voices. The old-fashioned idea held that children could sing only from middle C to C an octave above. This limited them to a range even below the adult voice. Observation proves that the child voice both in speaking and singing, is naturally pitched much higher than the fully developed adult voice. Nature consistently demonstrates this fact in the cry of her young. For instance, the kitten sings much higher than the cat; the bleating of the lamb is pitched above the bleating of the sheep. When a child improvises his own songs, he usually pitches them very high. The

average compass of young children's voices is from the first line to the fifth line of the treble staff. If songs are written within that range; if they are sung sweetly with no attempt at securing big tones, surely no harm can come to the child voice. Of course, there is the other extreme to avoid—that of such soft singing that it becomes hushed and breathy. It also dampens the ardor and produces lifeless singing.

It is better not to mention the matter of breathing to a young child as he will invariably repress his abdomen, puff out his chest, and raise his shoulders—the very things he should *not* do. A good way to secure easy, natural breathing is to have the child assume a proper sitting position in a well ventilated room. Feet should be flat on the floor and the body erect and not leaning against the back of the desk. Even a better way to secure proper breathing is to stand while singing. Either way the child will inhale naturally and unconsciously, by expanding his ribs and diaphragm.

The thin highly pitched voice of the child of six or seven years gradually assumes richness and brilliancy as he grows older. His compass correspondingly increases so that he can sing a little lower and a little higher than the small child. The lad of ten or eleven years is at the height of his career as a boy soprano. He is quite indispensable in male choirs which are such a feature in Church music.

These boys whose lovely voices far surpass women's voices in brilliancy and purity of tone, still bear the careful watching which they received in their early childhood. The teacher of music should exercise eternal vigilance to see that these boys continue to use their head tones. Although voice training in the true sense of the word is not advisable until the age of maturity, a few simple exercises like the following will aid in good singing.



These exercises should be sung softly, smoothly and in one breath. They may be sung with the syllables, with "oo" or with other vowels. They may be sung in the keys of D, D flat, E, E flat, and F.

All scales should be sung from high "do" to low "do" to obtain the much desired head tone,

to eliminate the break between the registers and to minimize flattening. The class should be frequently tested for true pitch. If there is no instrument in the room, a pitch pipe should be used. Boys and girls should learn to judge each other's tone quality so that all may work for the common good.

The teacher in the seventh grade sometimes detects a kind of drone bass accompaniment in the singing lesson. She may imagine it to be the shade of the old bugbear Monotone, laid to rest as far back as the second or third grade. Instead, it is simply a warning that some boy's voice is already approaching the mutation period. Another symptom is the attempt of a boy to sing an octave lower than the written melody. Still another, is the failure of a boy to sing at all. Although a girl's voice undergoes some change, it comes a little earlier in life, and, of course, it is less apparent.

School Music Handbook, by Cundiff-Dykema contains the following explanation of the physiological change. "The voice box is composed of several parts. There is the top ring cartilage of the wind-pipe which is shaped like a signet ring, the smaller side to the front. Over this is placed the shield cartilage, round with two protruding horns, one extending up and down at the back of the cartilage. Inside both the ring and shield cartilage and at the back are two small triangular shaped muscles, each holding one end of the vocal cords. The other ends of the cords are fastened to the front end of the ring cartilage, thus drawing them across the opening left in the ring cartilage. When the boy's larynx grows the shield cartilage flattens out, pushing the rounded end forward, forming what is called the Adam's apple. The cords must follow this, so are pushed out until they are twice as long as before. The result is the drop of an octave in pitch.

The reason for the antics of a boy's voice during the break is the unequal rapidity in growth and development of the cartilages and muscles of the larynx. The muscles develop more slowly than the cartilages and so abnormal physical conditions produce abnormal results.

The time required for nature to change the child voice to an adult voice, varies. Often the change is completed in a few months, while at other times it is a matter of two or three years. The prolonged period, however, seems to have respites when the development is arrested and when the voice is quite normal and steady. It seems logical that during these rest periods the singing voice may be used as freely as at any

normal time. The question is, should a boy sing during the period of active change? In England, where the boy voice has been an object of study for many years, a ban is placed on the use of it at this time. But the cathedral choirs there demand much more of the boy than do the schools in this country where the singing period is not more than twenty or thirty minutes a day. So experience has proven that in nearly every case the boy may sing if he keep within his temporarily limited range and does not sing too loudly. Surely if a boy can use his speaking voice, it seem plausible that sane singing should leave his vocal cords unimpaired."

CLASSIFICATION OF VOICES.

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Perhaps your classification of a boy's voice does not agree with some choir master. The tactful thing to do is to yield to his judgment. It is the supervisor's duty, as well as to her advantage, to work in harmony with all outside forces.

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"Jesu meine Freude".....R. Bartmuss
Sister M. Waldemira, O. S. F.
- 12 "Gedenke"G. Schaechtl
Alto Solo and Chorus of Seven Mixed Voices
- 13 "Stabat Mater Dolorosa".....P. Griesbacher
Mixed Chorus

PART III

Benediction

- 14 "O Salutaris"—"Tantum Ergo," Congregational
- 15 Laudate DominumOtto A. Singenberger
Chorus of Six Mixed Voices
- 16 PostludiumM. Brosig

Rosary College, River Forest, Illinois, Presents
Richard Keys Biggs, Organist in Recital,
Rosary College Chapel.

PROGRAM

I

- CarillonVierne
Ave MariaSchubert
ScherzoGigout
Choral in B minorFranck

II

- Two Short Preludes.....Bach
SunsetBiggs
Four French Carols:—
(a) "Il est ne' le divin Enfant"....Noel Populaire
(b)Noel Provencal
(r) "J'suis ne' natif du Finistere"....Noel Breton
(d) "Touro - louro - louro!"....Noel Provencal
PrayerBossi

III

- Prelude and Fugue on B. A. C. H.....Liszt
Concordi Laetitia
A sixteenth century Hymn to the Blessed Virgin
Marche ChampetreBoex
Minuetto antico e musetta.....Yon
Toccata (from Fifth Symphony).....Widor

CHRISTMAS PROGRAMS, 1925.

HOLY NAME CATHEDRAL

Chicago, U. S. A.

- 4 o'clock Mass—
Proper of the Mass.....Gregorian
Ordinary: Missa Immaculata.....Gruber
Insert at the Offertory: O Holy Night.
- 11 o'clock Mass—
Celebrant: His Eminence George Cardinal
Mundelein.
Proper of the Mass.....Gregorian
Quigley Seminarists
Rev. Paul Smith, Ph. D., Director
Ordinary of the Mass: Jubilee Mass..Gruber
Insert at the Offertory: Adeste Fidelis.
Quigley Seminary Choir and
Cathedral Quartette
Chicago Symphony Orchestra
Prof. Albert Sieben, Organist
Rev. P. F. Mahoney, D.D. Director

(Continued on Page 28)

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Soprano Solo and Mixed Choir
- 11 Organ Solo: Choralfantasie über
"Jesu meine Freude".....R. Bartmuss
Sister M. Waldemira, O. S. F.
- 12 "Gedenke"G. Schaechtl
Alto Solo and Chorus of Seven Mixed Voices
- 13 "Stabat Mater Dolorosa".....P. Griesbacher
Mixed Chorus

PART III

- Benediction
- 14 "O Salutaris"—"Tantum Ergo," Congregational
- 15 Laudate DominumOtto A. Singenberger
Chorus of Six Mixed Voices
- 16 PostludiumM. Brosig

Rosary College, River Forest, Illinois, Presents
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Rosary College Chapel.

PROGRAM

I

- CarillonVierne
Ave MariaSchubert
ScherzoGigout
Choral in B minorFranck

II

- Two Short Preludes.....Bach
SunsetBiggs
Four French Carols:—
(a) "Il est ne' le divin Enfant"Noel Populaire
(b)Noel Provencal
(c) "J'suis ne' natif du Finistere"Noel Breton
(d) "Touro - louro - louro!"Noel Provencal
PrayerBossi

III

- Prelude and Fugue on B. A. C. H.....Liszt
Concordi Laetitia
A sixteenth century Hymn to the Blessed Virgin
Marche ChampetreBoex
Minuetto antico e musetta.....Yon
Toccata (from Fifth Symphony).....Widor

CHRISTMAS PROGRAMS, 1925.
HOLY NAME CATHEDRAL
Chicago, U. S. A.

- 4 o'clock Mass—
Proper of the Mass.....Gregorian
Ordinary: Missa Immaculata.....Gruber
Insert at the Offertory: O Holy Night.
- 11 o'clock Mass—
Celebrant: His Eminence George Cardinal
Mundelein.
Proper of the Mass.....Gregorian
Quigley Seminarians
Rev. Paul Smith, Ph. D., Director
Ordinary of the Mass: Jubilee Mass..Gruber
Insert at the Offertory: Adeste Fidelis.
Quigley Seminary Choir and
Cathedral Quartette
Chicago Symphony Orchestra
Prof. Albert Sieben, Organist
Rev. P. F. Mahoney, D.D. Director

(Continued on Page 28)

ST. ANN'S CHURCH

55th and Wentworth Ave., Chicago, U. S. A.

Rev. Jos. Phelan, Rector

At both the 5 o'clock and 11 o'clock Mass a children's chorus of 250 voices, prepared by the Rector of the Church, Rev. Jos. Phelan, sang

The Mass of the Angels.

During communion the usual Christmas hymns were sung.

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CONCEPTION**

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Organ—Holy Night Buck
Choir—Hodie Christus natus est Klein
Processional—Adeste sung by the Altar Boys
Introit—Dominus dixit Weirich
Offertory—Laetentur coeli Rees
Ordinary of the Mass:

Missa Stella Maris Griesbacher
Glory to God Griesbacher
Recessional: Marche Triomphale Dubois
Choir-Master: Mr. Joseph A. Raach
Organist: Miss Eileen Bowman.

ST. RAPHAEL'S CHURCH

60th and Justine Sts., Chicago, U. S. A.

Rev. Jos. M. Schuette, Rector

5 o'clock Mass—

Stille Nacht
Lasst uns das Kindlein grüssen Gruber
Introit and Communio Gregorian
Gradual "Tecum" J. Mitterer
Offertory "Laetentur" J. Mitterer
Ordinary of the Mass:

5th Mass A. Faist, op. 16
"Erinnerung," violin solo and organ, R. Lichey
Adaeste Novello
Ehre sei Gott Griesbacher

11 o'clock Mass—

Introit and Communio Gregorian
Gradual "Viderunt" J. P. Molitor
Offertory "Tui sunt coeli,"
(male chorus) J. P. Molitor
Ordinary of the Mass:

Missa "Stella Maris" Griesbacher

Benediction Service—

Ave verum Bumgard-Wasem
Tantum ergo A. Weirich
Hodie Christus natus est L. Kramp

MASSES

For

Unison Chorus

(Children or Adults)

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Mass in honor of St. Cecilia50

BOTTIGLIERO, E.

Mass in honor of St. Ciro60

Mass in honor of the B. V. M.80

DRESS, ALPHONSE, REV.

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Conception Abbey80

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Mass in honor of St. Michael60

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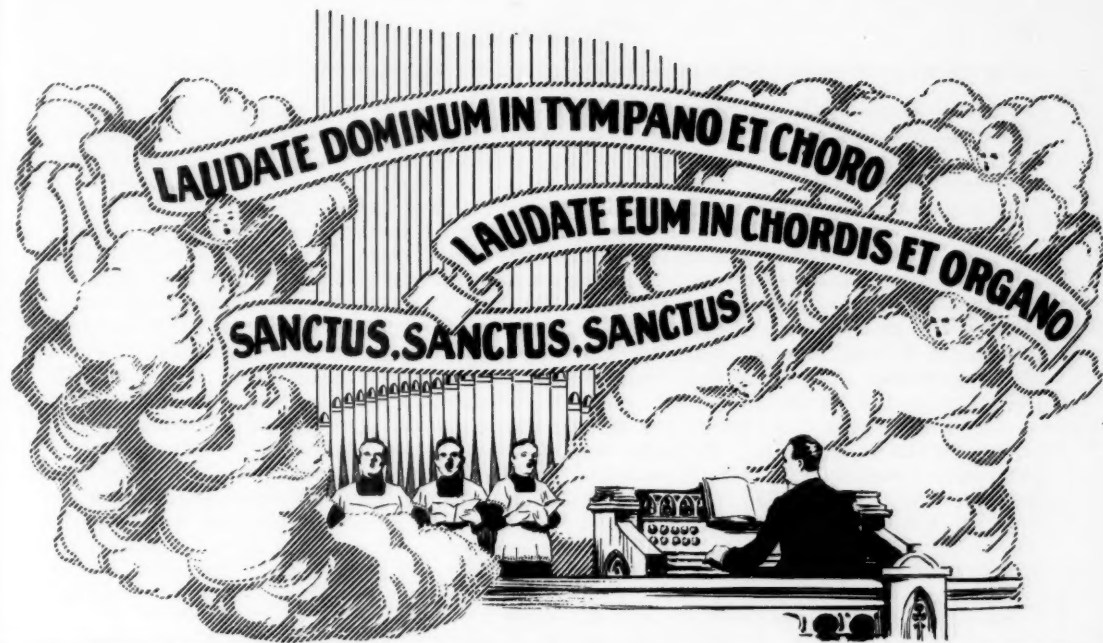
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THE WHY AND HOW OF CHURCH MUSIC.

The Motu Proprio on Church Music and Its Application.

Rev. Joseph J. Pierron.

(Continuation)

II. The Different Kinds of Sacred Music.

3. Qualitates hae in gregorianis concentibus maxime inventiuntur; igitur huiusmodi cantus Ecclesiae Romanae proprius est; unum hunc ab antiquis patribus haereditate accepit hunc summa cura longo saeculorum cursu in Codicibus liturgicis custodivit, hunc tamquam suum directo fidelibus proponit, hunc in nonnullis Liturgiae partibus unice constituit, quem recentissima studia ad pristinam integritatem puritatemque tam feliciter reddiderunt.

His de causis gregorianus cantus tamquam musicae sacrae supremum exemplar ita habitus est, ut iure lex haec generalis enuntiari queat: Eo magis musicum opus Ecclesiae inserviens sacra esse atque liturgicum, quo magis ratione sua, afflatu, sapore ad melos gregorianum accedat; contra eo minus Templo dignum esse, quo magis ab exemplo illo recedat.

Itaque vetus gregorianus cantus traditione perceptus late in Sacris restituendus est, quum omnes pro certo habeant, divinam rem nihil magnificentiae suae cmittere, licet unice cum hoc musico genere consocietur.

Nominatim autem gregorianus cantus in populi usum restituendus curetur, quo ad divinas laudes Mysteraeque celebranda magis agentium partem antiquorum more, fideles conferant.

3. These qualities are to be found in the highest degree, in the Gregorian Chant, which is, consequently, the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy is it of the temple.

The ancient traditional Gregorian Chant must, therefore, be largely restored to the function of public worship and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

The traditional Chant of the Church known as Gregorian Chant, possesses these characteristics in the highest degree, wherefore, it is liturgical music par excellence, and the exemplar of all Church Music. The Gregorian Chant originated with the lit-

urgy, developed with the liturgy, and lives the life of the liturgy. As stated above, the elements of the liturgical song, as also the inspired text, were taken over by the young Church from the synagogue. There can be no doubt that from the beginning this musical heritage was so modified as to suit perfectly the end of the Christian worship, especially the Holy Sacrifice. It became essentially a song of prayer, moving in pure and dignified melodic lines and eschewing carefully everything effeminate and sensuous, whereby it distinguishes itself as something entirely apart from the profane. The original musical stock was necessarily restricted both in point of quality and musical development; but when the Church was accorded liberty under Constantine and in due course of time attained a position of influence and esteem in public life, its sacred liturgy together with its liturgical song at once developed more freely and fully especially in the direction of external splendor.¹

The liturgy of the Church was given a notable reorganization and amplification by the great bishop of Milan, St. Ambrose (†397), a musician and poet, well qualified for the work he undertook. He introduced the oriental antiphonal singing into the Western Church and, following the lead of St. Hilary, also the new Syrian hymnody, whose rhythm based on the word accent and syllabic count had shaken off the restraint of the quantity prosody of the Greeks.² His hymns and responsories spread rapidly and enjoyed great popularity. The difference between the Ambrosian and Gregorian Chants is not so pronounced as is commonly believed, nevertheless, the former has to this day successfully resisted all attempts to replace it by the latter.³

The music of the Church, however, attained the zenith of perfection only in the hands of its great reformer, Pope Gregory the Great (590-604) whose name it has since born. He collated the melodies then extant, ordered and augmented them, and supplied them with mnemonic contrivances known as neums, which not only indicated their rise and fall but also their manner of execution. He collected all his work in one volume, *Cento* (later known as *Antiphonary*), which he had chained to the Altar of St. Peter and which was to be for many centuries the source and model of all ecclesiastical chant. To provide for the propagation and perpetuation of his work, he founded a *schola cantorum* in which he personally instructed the singers, and which furnished

¹It would be wrong to assume that up to the publication of the Edict of Milan the musical treasure of the Church consisted only of the psalm tones and responses. The *Sanctus* was sung very early, a custom sanctioned by Pope Sixtus I (119-127), while his successor St. Telesphor, ordained that the "*Gloria in excelsis*" be also sung Christmas night to conform with the custom of singing it at Mass during day time. Long before the third century the liturgical song had developed artistically to such a degree that the people could no longer keep up with it and had to content themselves with the psalmody, the responses, and the *Kyrie eleison*.

The Apostolic Constitutions (second century) mention special singers as distinguished from the rest and known as Cantors. In a letter of St. Ignatius (†107) to the Christians of Antioch, we read: "I greet the subdeacons, lectors, cantors, etc." Elsewhere they were known as *psaltes*, *psalmista*, *praecentor*, *psalmorum modulator et phonascus*. There must have been those who sought to share the distinction of the cantor without possessing the necessary qualifications, hence the council of Laodicea (350?) forbade anyone to sing solo from the *ambo* (a raised platform), except the canonical singers. This strongly suggests the existence of singing schools at a relatively early date.

²When, at Easter 386, the Arian Empress Justina with her Gothic soldiers held bishop Ambrose and his Christians imprisoned in the church at Milan, Ambrose, in order to fill out the weary hours, had the people sing psalms and hymns according to the manner of the Orientals. The imprisoned people persevered until after three days the blockade was raised. Later the heretics accused Ambrose of charming the people with the magic of his song, but the expedient of the hour of need became a lasting institution.

³The Milanese clung so tenaciously to their liturgical song that neither the prohibitions and forcible measure of Charlemagne, who consigned to the fire all the Ambrosian song books of which he could lay hold, nor the efforts of the popes could wean them from it. Indeed, the Roman ambassador who came to Milan in 1440 to introduce the Gregorian Chant came near being slain by the enraged populace.

⁴A sorting of the melodies in use at that time had become necessary, probably, because the constant addition of new feasts and the example and fame of St. Ambrose had encouraged lesser lights to try the art of composition with unsatisfactory results.

the apostles of liturgical Chant for other countries. His fame was so great and his musical talent so extraordinary that his melodies were believed to be inspired by the Holy Ghost. For that reason he is pictured with a dove whispering into his ear.

The centuries following looked upon his work as an object of the deepest veneration. When new feasts were introduced, his Chant served as the model for the new melodies; when abuse crept in, his work served as the basis of correction. When the Chant was being disfigured by all manner of artistry and embellishment (intrusion of the new art of part-song), Pope John XXII (1322) lamented: "They disregard the foundation as contained in the antiphony (of St. Gregory) and know not whereon they build," and when, finally, the art of music had developed into polyphony, the Church did not abandon its traditional song; the new forms were indeed not only tolerated but given domicile on condition, however, that they should not supplant the Gregorian nor conflict with its spirit and character. However great the progress of music in the course of centuries, it has changed neither the nature of the Gregorian Chant nor its relation to the liturgy of the Church. In fact, the Gregorian has been incorporated into the liturgy so exclusively that it cannot be thought of as serving any other end.

St. Gregory had many able successors both in the art of poetry and composition. Schools patterned after the one at Rome were established elsewhere, the most important being those of St. Gall in Switzerland and Metz in France. Secular rulers notably Charlemagne considered it their duty to aid in the spread of the Chant by word and deed. While during these centuries the Chant was handed down by word of mouth aided only by a primitive and ambiguous notation, it was given a fixed staff notation by the Benedictine monk, Guido of Arezzo (†1050). The Guidonic antiphony is no longer extant, but the relatively numerous old codices, for the most part masterpieces of calligraphy, still in existence and published phototypically by the monks of Solesmes, prove by their striking uniformity that they are copies of one original. With the introduction of polyphony in the fourteenth century interest in Plain Chant declined more and more until, by the time of Palestrina, its tradition had well nigh died out. The time from 1600-1800 marks its complete decadence. Its revival principally through the Benedictine monks since about the middle of the last century and its final rehabilitation through Pope Pius X are matters of contemporaneous history.

"It was given to us by divinely inspired men, the noblest sons of the Church; for over a thousand years it was the only song of Christianity; the saints drew from it nourishing milk and sweet honey; it is an integral part of the liturgical books and of every solemn liturgical action; it is intrinsically farthest removed from all worldly, mawkish, or lascivious manner of song which the Church wants excluded from her worship—advantages, all of them, of which no other species of music can boast in the least and which alone must suffice to protect it against contempt and disrespect.

"What from the very beginning sprang from the spirit of the Church, was handed down and preserved through all the centuries without growing old but ever remaining new and vigorous, that not only bears the stamp of the truly Catholic, but also proves up as a matter of imperishable and incomparable intrinsic worth. This is fully verified in the Gregorian Plain-song." (Selbst, Kath. K. Gesang). All these considerations explain sufficiently why the Church has ever fostered the Gregorian as her exclusive own form of song, and commanded its employment in countless decrees of bishops, popes, and councils.

"But this Chant is so foreign to our modern taste and feeling one cannot get any enjoyment, any satisfaction out of it; it really belongs to an age that is dead and gone. Why attempt to resurrect what may have served a useful purpose in its day, but is woefully out of tune with our advanced age of 'complexes'?"

This Chant is foreign because our holy liturgy has become foreign; both stand and fall together. If our generation can no longer draw satisfaction from Plain Chant so much the worse for our generation. The objection is the alibi of ignorance. It is our

contention that, if our people would give to the study of the Chant only a part of the time wasted on Jazz, they should soon discover that it is not a weird and soulless thing which the uninitiated would have us believe. Neither is it a simple or primitive thing, deserving only of a condescending smile; it is a highly developed, perfect art form; it has its own peculiar forms of rhythm and melody inexhaustible in the portrayal of mental moods and psychic emotions. An art which for more than one thousand years moved the hearts of men and never did cease to move those "of good will" cannot be classed as a fossil. Real art is truth and truth never perishes though men are often blind to its presence. A good deal of the noisy antagonism against the Chant is merely prejudice so enamored of self that it refuses to look for fear it might become convinced. To disparage the Chant because it is the product of a past age is quite as intelligent as to reject the Roman and Gothic style of architecture because of their remoteness from our time.

(To be continued)

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XII

ADDITIONS TO THE SUBJECT OF PSALMODY.

In order not to confuse the mind of the pupil we have omitted from the foregoing lesson some non-essential features; we now group them together for the sake of completeness.

163.—What is meant by the Flexa?

By the Flexa is meant a drop of the voice from the Dominant to the next whole tone or minor third.

164.—Where and when is the Flexa employed?

It is employed in the first half-verse *only*, where the official books have inserted a cross (†). E. gr. *Lauda anima mea Dominum, † laudate Dominum in vita mea:*

165.—In which Psalm-tones is the drop of a whole tone employed?

In those Psalm-tones which have a whole tone below the Dominant, viz, Tones 1, 4, 6, 7.



166.—In which Psalm-tones is the drop of a minor third employed?

In those Psalm-tones which have a semi-tone below the Dominant, viz, Tones 2, 3, 5, 8.



167.—Is there still another way of observing the Flexa?

Yes; the Cantorinus Vaticanus remarks that, if it should seem desirable, the voice may be sustained on the Dominant (avoiding the drop). This practice seems advisable when the singers are not sufficiently sure when to use the whole step, and when the minor third.

168.—What is understood by "preparatory tones"?

Certain tones which prepare the way for the cadences are called "preparatory tones."—Only two Psalm-tones need such a preparation for the middle cadence (Mediation), viz, Tones 4 and 6. At the Final, the case is reversed: six tones need preparatory tones and only two, viz, the 5th and 7th, dispense with them.

(See illustration No. 3.)

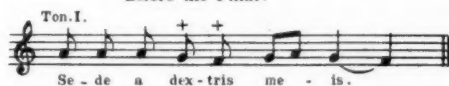
169.—What is the purpose of the preparatory tones?

The evident purpose is to lend tonal flexibility and melodic elegance to the cadences. The peculiar charm of the Finals is largely due to the elastic finish and graceful curve brought about by the preparatory tones.

Preparatory Tones before the Mediation:



Before the Final:



168.—When was the so-called "Ferial Intonation" abolished?

It was abolished when, by order of Pope Pius the Tenth, the Cantorinus Vaticanus (April 3, 1911), and the Vatican Antiphoner (December 8, 1912) were published.

169.—In what words has the rule been formulated?

"Each Psalm is to be intoned by the Cantor with the intonation proper to the Psalm-tone, at all canonical hours, even in the Ferial Office and in the Office of the Dead."

170.—What rule governs the chanting of the *Magnificat* and *Benedictus* in the Office of the Dead?

"The Intonation is to be used with each verse, in the Ferial Office as well as in the Office of the Dead."

In chant books printed prior to 1912 it will be found that the Office of the Dead lacks the tones

which lead from the keynote of the antiphon to the Dominant of the Psalm-tone: it is a woeful gap; the missing notes should be inserted, or new books procured.

171.—Why is it that the first Psalm-tone has nine different Finals, while the second Psalm-tone has only one?

The number of Finals stands in relation to the varied character (structure) of the antiphons. The antiphons of the first Mode have the most varied beginning (on almost any tone from Do to la). To bring about an artistic balance, the Final of the Psalm-tone is high, middle, or low, in proportion to the first phrase of the antiphon. In the second Mode the very opposite is the case.

172.—What is an Antiphon?

"A short refrain, mostly a sentence from Holy Scripture, giving the particular turn to meditation as an introduction which the Church considers appropriate" (Johner).—What the frame is to the picture, the antiphon is to the Psalm.

173.—How does a person know what Psalm-tones to take at Vespers?

The Psalm-tones are determined by the Mode of the antiphons; thus if the antiphon is written in the seventh Mode, the Psalm-tone of that Mode must be used, with the Final marked after the antiphon.

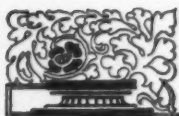
174.—Why is it that sometimes only one phrase of the antiphon is sung before the Psalm?

At a double feast the antiphon is to be sung completely before and after the Psalm; on semi-doubles it is merely intoned before, and sung entirely after the Psalm.

175.—From what kind of books should beginners sing the Psalms?

From books in which the entire Psalm is set to the music.

There have been published sets of VOTIVE VESPERS, e. gr. of the Blessed Virgin, and of the ordinary Sunday, in which the verses are carefully arranged below the Psalm melody. There have also been published Manuals, containing all the Vesper Psalms of the year set to musical notation (PSALMI IN NOTIS). In the first centuries of Christianity the faithful knew the Psalms by heart; the Bishop might at any time interrupt his sermon and say: "Now chant the festive Psalm from which I quoted my text at the beginning of the sermon." The church would then resound with the jubilant strains of David's song. What would happen in our enlightened and progressive age at a similar invitation?



The Organ



The Sacred Melodies of Holy Mother Church

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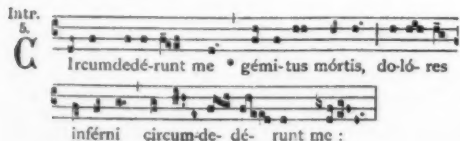
SEPTUAGESIMA-SEASON.

IT is time for the Christian to prepare his soul for a new visit from his Savior; a visit even more sacred and more important than He so mercifully paid us at His birth.—Our hearts must be roused from lethargy. Mother Church takes from us the song which the Angels brought in Christmas Night; she forbids our further uttering the Alleluia; the priest is robed in purple, and the Breviary begins with the sad history of the fall of our first parents. This awful event implies the Passion and cruel Death of the Son of God made Man, who has mercifully taken it upon Himself to expiate this and every subsequent sin committed by Adam and us his children.

The Introit of Septuagesima Sunday.

"The groans of death surrounded me, and the sorrows of hell encompassed me; and in my affliction I called upon the Lord, and he heard my voice from his holy temple.—Ps.—I will love thee, O Lord, my strength: the Lord is my firmament, my refuge, and my deliverer."

The Introit describes the fears of death, wherewith Adam and his whole posterity are tormented, in consequence of sin. But in the midst of all this misery there is heard a cry of hope, for man is still permitted to ask mercy from his God. God gave man a promise, on the very day of his condemnation: the sinner needs but to confess his miseries, and the very Lord, against whom he sinned, will become his DELIVERER.



The Fifth Mode has been selected by our forefathers to voice the sentiments of this Introit. "The groans of death . . . and the sorrows of hell . . ." contrary to modern views, find melodic expression in tones of tender complaint. True, a sombre coloring lies over the otherwise joyous Mode; but there is hope: Christ's intervention, promised and extended to every repentant and loving soul, triumphs over death and hell.—"I will love thee,

O Lord, my strength" (Versicle) can be the only program of every Christian—ever hereafter.

(On this and the two following Sundays we omit from our consideration Gradual and Tract.)

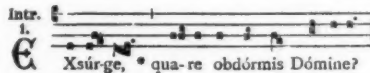
OFFERTORY: "It is good to give praise to the Lord, and to sing to thy name, O Most High."—In a broad and comprehensive sweep the Eighth Mode enters into the meaning of these words. The very intonation: "Bonum est" is a monumental statement expressed in music, answered by reverberating Tristophas on high elevation, all proclaiming "that to praise God is our consolation in this vale of tears."

COMMUNION: "Make thy face shine upon thy servant; save me in thy mercy. Let me not be confounded, O Lord, for I have called upon thee."

Mother Church prays that man, having now been regenerated by the Bread of Heaven, may regain that likeness to his God which Adam had received at his creation. The greater our misery, the stronger should be our hope in Him, who descended to us that we might ascend to Him.—The Dorian scale, with the minor third (re-fa) repeated over and over, emphatically reflects the petition. When the melody ascends, the B-flat seems to deepen the humble request.

Sexagesima Sunday.

INTROIT: "Arise, why sleepest thou, O Lord? Arise, and cast us not off to the end. Why turnest thou thy face away? and forgettest our tribulation? Our belly cleaveth to the earth. Arise, O Lord, help us, and deliver us. Ps.—We have heard, O Lord, with our ears: our fathers have declared to us thy wonders."



We are confronted with a classical melody of first magnitude.—A stirring, exciting breath fans the melodic line into an ever increasing intensity. It is a counterpiece to those works of art which represent the Apostles in the storm-tossed boat, crowding round about their sleeping Master, trying to rouse Him from sleep that He might command the waves.

OFFERTORY: "Perfect thou my goings in thy paths; that my footsteps be not moved. O incline thy ear unto me and hear my words. Show forth thy wonderful mercies; who savest them that hope in thee, O Lord."

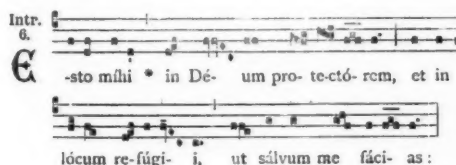
Did you ever watch a mother guiding the first steps of her darling child? In this composition Mother Church directs the steps of her wayward children unto the paths of the Lord. The note Fa represents the steady path of the Divine Law towards which the meandering steps are guided ever and anon.

COMMUNION: "I will go up to the altar of God; to God, who rejoiceth my youth."—Determination is the key-note of this melody. After the fall of man, nothing remains but the altar of expiation. The Eucharistic Altar becomes the bourne of everlasting youth.

Quinquagesima Sunday.

INTROIT: "Be thou unto me a God, a protector, and a house of refuge, to save me, for thou art my strength, and my refuge; and for thy name's sake thou wilt lead me, and nourish me.—Ps.—In thee, O Lord, have I hoped, let me never be confounded; deliver me in thy justice, and rescue me."

The Introit is the prayer of mankind, blind and wretched as the poor man of Jericho; it asks for pity from its Redeemer, and beseeches him to guide and feed it.



A sympathetic calmness and firmness pervades the melody: the very embodiment of restfulness in God, the soul's only stronghold.

OFFERTORY: "Blessed art thou, O Lord; teach me thy justifications: with my lips I have pronounced all the judgments of thy mouth."

The light of life consists in knowing the Law of God.—There is a long-sustained melodic intensity, proclaiming this very truth, in the present composition.—Let the chanters sing the first sentence by themselves.

COMMUNION: "They did eat and were filled exceedingly, and the Lord gave them their desire: they were not defrauded of that which they craved."

The miracle of the Manna in the desert did not preserve the descendants of Abraham from death.—THE LIVING BREAD, given us in the Holy Eucharist, gives eternal life to the soul.—The melody expresses wonderment and reassurance.

Representative Organs

By Mr. Philip Wirsching.

OF THE many organs on the continent of Europe, none are more widely and favorably known than the masterpieces of that great French builder, Aristide Cavaille-Coll of Paris, and amongst these, the one in Notre Dame, Paris, is perhaps his Opus Magnus. Very few organists from all parts of the world, who come to Paris, either for study or pleasure, miss the opportunity, to hear or play this remarkable instrument. There are, of course other well known organs of this make in Paris, to mention only a few, St. Madeleine, Saint Roche and Saint Sulpice, but the one in Notre Dame, will always remain the center of interest, chiefly on account of its majestic ENSEMBLE and secondly because of the many mechanical innovations, introduced by the builder. The scientific treatment of the Mixture stops, the Flute harmoniques, the Barker Lever successfully applied to organ actions, are only a few of the remarkable improvements, which will ever give the name of Cavaille-Coll an honorable place in the annals of organ building.

The specification of the Grand Organ in Notre Dame is given herewith.

SPECIFICATION

of the GRAND ORGAN in NOTRE DAME

Cathedral, Paris, France.

Built by Aristide Cavaille-Coll, 1868.

GRAND CHOEUR (1st Manual)

1. Principal	8'
2. Bourdon	8'
3. Prestant	4'
4. Quinte	2 2/3'
5. Doublette	2'
6. Tierce	1 3/5'
7. Larigot	1 1/3'
8. Septieme	1 1/7'
9. Piccolo	1'
*10. Tuba magna	16'
*11. Trompette	8'
*12. Clairon	4'

GRAND ORGUE (2nd Manual)

1. Violon Basse	16'
2. Bourdon	16'
3. Montre	8'
4. Viol da Gamba	8'
5. Flute harmonique	8'
6. Bourdon	8'
*7. Octave	4'
8. Prestant	4'
*9. Doublette	2'
*10. Fourniture	II to V ranks
*11. Cymbale	II to V ranks
*12. Basson	16'
13. Hautbois	8'
14. Clairon	4'

(Continued on Page 49)

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage
 of

**His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.**

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

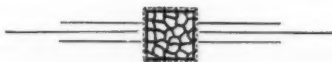
"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

CHURCH MUSIC REFORMERS.

We are all familiar with the "step-easy" advocate of good and correct church music. He is found everywhere, and, listening to him, one can hardly escape the impression that he is a real honest-to-goodness apostle of the "safety-first." But upon closer inspection, the "safety" he preaches, is found to be of a very questionable kind. *Sensim sine sensu*, we hear him say, as he arches his eyebrows and

raises his cautioning hand. What he means to say is that there must be no reform of church music unless it be done very imperceptibly. This is the theory of it; in practice his plan generally works out not only *sine sensu* but also *sine sensim*, *sine* anything at all. He is a sort of painless dentistry which, for sheer painlessness, leaves you in possession of your bad teeth; it does not superinduce pain, nor does it remove any. The reform of church music is welcomed or at least outwardly advocated with one proviso: the equanimity of the people is not to be disturbed. As a principle, this is certainly bad enough. But the matter does not end here. From a vague and cowardly fear of its being disturbed, the equanimity of the people is not even tested. And this is obstructionism with a vengeance; it does not leave the reformer a leg to stand on. How sad, indeed, that in so many places the cause of true church music is in a trance! At that, however, it is only an apparent corpse, and there is hope of resuscitation. But once this "step-easy" person begins to officiate with the embalming fluid of his cowardly and at times hypocritical caution, we may safely count on all the guarantee that usually goes with the exercise of the undertaker's "profession"—and there will be a 100 per cent cadaver.

A. L.



BOMBARDES (3rd Manual)

1.	Principal Bass	16'
2.	Sous Bass	16'
3.	Principal	8'
4.	Flute harmonique	8'
5.	Grosse Quinte	5 1/3'
6.	Octave	4'
* 7.	Grosse Tierce	3 1/5'
* 8.	Quinte	2 2/3'
* 9.	Septieme	2 2/7'
*10.	Doublette	2'
*11.	Cornett	II to V ranks
*12.	Bombarde	16'
*13.	Trompette	8'
*14.	Clairon	4'

POSITIVE (4th Manual)

1.	Montre	16'
2.	Bourdon	16'
3.	Salicional	8'
4.	Unda maris	8'
5.	Flute harmonique	8'
6.	Bourdon	8'
7.	Prestant	4'
* 8.	Flute douce	4'
* 9.	Doublette	2'
*10.	Piccolo	1'
*11.	Plein-jeu	III to VI ranks
*12.	Clarinete Basse	16'
*13.	Cromorne	8'
*14.	Clarinete aigue	4'

RECIT EXPRESSIF (5th Manual)

1.	Quintatön	16'
2.	Viole de Gamba	8'
3.	Voix celeste	8'
* 4.	Flute harmonique	8'
5.	Quintatön	8'
6.	Dulciana	4'
* 7.	Flute Octaviant	4'
* 8.	Quinte	2 2/3'
* 9.	Octave	2'
*10.	Cornett	III to V ranks
*11.	Bombarde	16'
*12.	Trompette	8'
13.	Hautbois	8'
14.	Clarinete	8'
15.	Voix Humaine	8'
*16.	Clairon	4'

PEDALIER

1.	Principal Basse	32'
2.	Contre Basse	16'
3.	Sous Basse	16'
4.	Grosse Quinte	10 2/3'
5.	Violoncello	8'
6.	Flute	8'
7.	Grosse Tierce	6 2/5'
* 8.	Quinte	5 1/3'
* 9.	Septieme	4 4/7'
10.	Octave	4'
*11.	Contra Bombarde	32'
*12.	Bombarde	16'
*13.	Basson	16'
*14.	Trompette	8'
*15.	Basson	8'
*16.	Clairon	4'

Pedales d'accouplement et de combinaison.

Anches et tirasses de Pedalier.

Anches Pedales.

Tirasse Grand Orgue.

Tirasse Grand Choeur.

Effects d'Orgue.

Appel des jeux de combinaison.

The jeux de combinaison are those marked *

Tutti collectiv.

Recit expressif.

Positif.

Bombardes.

Grand Orgue.

Grand Choeur.

Accouplements d'octaves graves.

Recit expressif.

Positif.

Bombardes.

Grand Orgue.

Grand Choeur.

Accouplements sur e premier clavier collectif.

Expression.

Tremolo.

Recit expressif.

Positif.

Bombardes.

Grand Orgue.

Grand Choeur.

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and
Parochial Schools.

F. J. Battlogg.

(Continued)

6. What precedes the Gradual and what follows it?

ANS. The Gradual is preceded by the Epistle and followed by the Gospel.

7. What is the Epistle.

ANS. The Epistle was originally a series of readings from the Old Testament, to which in the early days of Christianity the letters of the Apostles were added. At the present time the Epistle consists of only one reading from the Old Testament or from the letters of the Apostles, called Epistola, or from the Apocalypse of St. John.

8. Are there any Masses in which several readings occur?

ANS. The Masses of Holy Saturday, Vigil of Pentecost, and the Ember Days have several of these readings.

9. In what relation is the Epistle to the Gospel?

ANS. In the Epistle the Prophets or the Apostles speak to us; in the Gospel, however, Jesus Christ himself addresses us; the Gospel, therefore ranks higher than the Epistle.

10. How are we benefited by the Epistle?

ANS. By the Epistle we are interiorly fortified and strengthened by the words of the

Prophets and of the Apostles which refer to Jesus Christ; in the Gradual chant we are united with them, and, thus united, we approach to hear the words of Jesus Christ himself in the Gospel.

11. To what does the Epistle refer?

ANS. The Epistle always refers to the feast being celebrated.

12. What is the signification of the Gradual?

ANS. The Gradual has a two-fold signification:

- 1) It is the connecting link between the Epistle and the Gospel;
- 2) It reminds us of the ecclesiastical season, and with what sentiments we should celebrate the various festivals.

EXAMPLES OF THE GRADUAL.

1. The Third Mass of Christmas Day.

Viderunt omnes fines terrae salutare Dei nostri: jubilate Deo, omnis terra.
Notum fecit Dominus salutare suum:
ante conspectum gentium revelavit
justitiam suam. Alleluja, Alleluja.
Dies sanctificatus illuxit nobis: venite
gentes, et adorate Dominum: quia
hodie descendit lux magna super terram.

Alleluja.

*All the ends of the earth have seen the
salvation of our God: sing joyfully
to God, all the earth.*

*The Lord has made known his salvation;
He hath revealed his justice in the
sight of the Gentiles. Alleluja, Alleluja.
A sanctified day hath shone upon us;
come, ye Gentiles, and adore the Lord;
for this day a great light hath descended
upon the earth. Alleluja.*

2. Septuagesima Sunday.

Adjutor in opportunitatibus: in tribulatione
sperent in te, qui noverunt te: quoniam
non derelinquis quaerentes te, Domine.
Quoniam non in finem oblivio erit pauperis:
patientia pauperum non peribit in aeternum:
exurge Domine, non praevalcat homo.

TRACTUS.

De profundis clamavi ad te Domine,
Domine exaudi orationem meam.
Fiant aures tuae intendentes in
orationem servi tui.
Si iniquitates observaveris, Domine,
Domine quia sustinebit?
Quia apud te propitiatio est, et
propter legem tuam sustinui te Domine.

*Thou art our helper in due time: in tribulation
let them trust in Thee that
know Thee: because Thou forsakest not
them that seek Thee, O Lord.
For the poor shall not always be
forgotten: the patience of the poor
shall not perish forever: arise, Lord,
let no man prevail.*

TRACT.

*Out of the depths have I cried to Thee,
O Lord; Lord hear my voice.
Let thine ears be attentive to the
prayer of thy servant.
If Thou, Lord, shalt observe iniquities:
O Lord, who shall stand it?
For with Thee is propitiation, and
because of Thy law I have waited for
Thee, O Lord.*

3. Easter Sunday.

Haec dies quam fecit Dominus:
exultemus et laetaemur in ea.
Confitemini Domino quoniam bonus:
quoniam in saeculum misericordia
ejus. Alleluja, Alleluja.
Pascha nostrum immolatus est Christus.
*This is the day which the Lord hath
made: let us rejoice and be glad in it.
Give praise to the Lord, for he is good:
for his mercy endureth forever and
ever. Alleluja, Alleluja.
Christ our Passover is sacrificed.*

4. Pentecost Sunday.

Alleluja, Alleluja. Emitte Spiritum
tuum, et creabuntur; et renovabis
faciem terrae. Alleluja.
Veni, Sancte Spiritus, reple tuorum
cordia fidelium; et tui amoris in eis
ignem accende.
Alleluja, Alleluja. Send forth Thy
Spirit, and they shall be created:
and Thou shalt renew the face of the
earth. Alleluja.
Come, O Holy Spirit, fill the hearts
of thy faithful; and enkindle in them
the fire of thy love.





The Saxophone

By Adolph A. Suppan.

(Staff Artist of Broadcasting Station WSOE,
Milwaukee, Wis.)

I.

MORE than seventy-eight years ago, in the city of Paris, France, an obscure but talented clarinetist by the name of Adolphe (sometimes called Antoine) Sax conceived a new idea in the structure of wind instruments. This was a reed instrument, conical in shape, which was made of brass. Sax, honoring his family name, called it the saxophone.

Although Sax was a very good clarinetist (he had studied clarinet and flute in the celebrated Brussels Conservatory of Music) he was much more of an instrument technician. This was why he had so much success in the making of wind instruments.

The first saxophone which Sax made was of a very crude nature, and had many defects, including poor intonation. But, nevertheless, Sax knew this would bring about a revolution in the reed instrument family, so he quickly patented the model. After some more hard work he patterned three other models after the first one, making in all the E-flat, the B-flat tenor, the baritone, and the B-flat soprano.

Monsieur Lefevre, a celebrated clarinet virtuoso, instantly acclaimed the instrument and promised Sax that he would introduce it to the world, thus bringing it fame. He devoted his life to the instrument and was the real pioneer soloist of the saxophone.

Although Sax was very adept in making instruments, he was a poor business man. A few years after he invented the instrument an international change in concert pitch was effected, thus leaving a valuable opportunity for Sax to sell his instruments to all bands and orchestras (for all musical organizations, on account of this change, had to buy new instruments and would have gladly tried out the saxophone). But Sax failed to take advantage of this chance. He became more and more poverty-stricken, and died, almost forgotten by the ungrateful world.

II.

The saxophone, after many trials, was introduced successfully in the United States. The one who was particularly credited for its success in our own country was Jascha Gurewich, an eminent violinist.

Jascha Gurewich immediately became interested in the instrument because of its similarity in tone, to the string instruments. He abandoned

his former instrument and became an artist on the saxophone. He was admitted into Sousa's famous band, where he became the saxophone soloist of the organization. But his most noteworthy deed occurred sometime after.

Later, in the famous operatic Carnegie Hall of New York, the saxophone was featured by him, and he played his own concerto. This was an epic day in the history of this instrument. The former outlaw of music had at last proved itself worthy of classical reputation. It can also be stated that some of the great operas and operettas of today include the saxophone as an important instrument.

Perhaps the greatest saxophonist living today is Rudy Wiedoeft. His saxophone solos are nothing short of wonderful and he has written more than ten solos himself.

III.

There are in existence today, nine different pitched models of saxophones. The most important of each pitch are as follows:

(1) The E-flat saxophone. This is the solo instrument in the dance orchestra of today, and is considered the most important. It plays E-flat cornet parts in the large bands and orchestras, and most of the time is included in regular orchestrations. It plays cello parts admirably, but the parts must be transposed.

(2) The B-flat tenor saxophone. This model is used as second saxophone in the dance orchestra. In large bands and orchestras it plays either its own parts or cornet and clarinet parts. It has a deep mellow tone, but its upper register does not include the clear notes which are included in the upper register of the E-flat model.

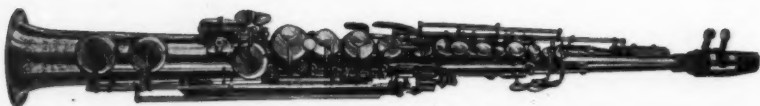
(3) The C-tenor (popularly known as the "C-melody"). This model has a deep mellow tone similar to that of the B-flat instrument, but richer. It plays the third saxophone part in the dance orchestras and (if the range of the orchestration does not exceed the range of the instrument) also plays violin, flute, and cello parts. This model is very popular because, with it, the player can read directly off piano music without transposing.

(4) The Baritone. As can be conceived from the name, this instrument plays all baritone parts in bands or orchestras. It is not commonly used in the dance orchestra.

These, as was mentioned before, are the most important members of the saxophone family, although there are five others, namely the B-flat soprano, the C-soprano, the E-flat soprano, the E-flat bass, and the sarrusaphone (an instrument similar in fingering to the saxophone, but having a slightly different build).



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.

IV.

The practical use of the saxophone cannot be overestimated. There are thousands of young men and women in the country today who are making large salaries, by playing on vaudeville circuits, in theaters, and at various other entertainments. Therefore the following suggestions are made for prospective saxophone players.

A person who wants to buy a saxophone for the purpose of earning money with it, should buy an E-flat model, or a B-flat model. These are the most widely used in orchestras.

Anybody who might want to purchase a saxophone merely for the pure joy of playing an instrument, should buy a C-melody model. It is a very beautifully toned instrument, and Rudy Wiedoeft uses this model.



No. 6.



No. 7.



No. 8.

No. 1.—"C" Soprano. 2)—"Bb" Soprano-straight. 3)—"Bb" Soprano-curved. 4)—"Eb" Alto.
5)—"C" Melody. 6)—"Bb" Tenor. 7)—"Eb" Baritone. 8)—"Bb" Bass.

Cuts by courtesy of the R. Wurlitzer Co., Chicago, Ill.

V.

The tone of the saxophone, it will be noticed, is radically different from the tone of any other instrument. Unlike the clarinet or cornet, it has an overtone. This means that when a low note is played, the note an octave higher blends in very softly. This is the reason why the saxophone, when played right, sounds similar to a combination of cello, oboe, and clarinet. The tone of the saxophone could also be described as colorful and full of tonal effects.

The deep tones of the saxophone have a mellow organ-like quality, also containing an element of "mysterioso." The upper tones are sharp and clear like those of a trumpet.

Any saxophone, because it is a reed instrument, sounds better when a cantabile movement is played. It does not fit itself so well to staccato and triple-tonguing.

As a final statement I will say that any person who takes up the study of the saxophone, and practices diligently will not have anything to regret, and will perhaps later realize that it will make him more exact, and more idealistic in his attitude towards music—"the gift of the gods."

Glee Clubs

By Miss Nell Jacobson.

MUSIC in secondary schools is so far from being standardized that the subject is a more or less vague one. However, for the last decade, forces have been moving in that direction and progress has been material. When one considers the fact that there are large high schools and small high schools, big city high schools with an enrollment of several thousand pupils and country high schools with an enrollment of less than one hundred, private high schools and parochial high schools, it is not strange that the course of music study is varied.

No matter how large or how small the school, there is one musical activity which is always possible and that is the glee club. From an economic standpoint the glee club gives the greatest return for the amount invested. A group of sixteen boys or girls makes a satisfactory number. In fact, it is less bewildering to the inexperienced teacher to start with a small group. If she makes it interesting for the members, the club is bound to grow, both in quantity and quality. (A club with more than forty members is unsatisfactory.)

Organization.

A glee club should function in a business-like manner as does any other well organized

club. It should have a constitution and by-laws and elect its own officers, viz, president, secretary and librarian. The president should be a pupil with a sense of responsibility and leadership. Application for membership should be made to the resident who submits it to the director for final approval. The president looks after the discipline of the club and the general welfare of the organization. The secretary takes the roll call at each rehearsal. A silent roll call saves time, or it may be taken during the intermission. He or she orders new music, looks after the stock and sees that the stamp of the school is put on each copy. The librarian distributes the music before each rehearsal, places the accompanist's copy on the piano and the baton on the conductor's stand, and takes care of all of these things at the close.

Rehearsals.

Besides the study of music, glee clubs train for punctuality and regularity of habits. Whenever possible, rehearsals should be conducted as a regular class during school hours. They should be held at least once a week and the time should be definitely established. They should begin promptly and end promptly. The usual length of time is forty-five minutes. Regular attendance should be insisted upon. In case a pupil has a cold and cannot sing, he should at least attend a rehearsal and listen to the rest. In this way he knows what is being done and is less apt to lose interest.

Material.

The chief factor in arousing and maintaining interest is the careful and proper selection of material. The songs should be of such a high musical and literary standard as to be worthy of the club's best efforts. At the same time, they should appeal to the boys and girls. But a nonsense song now and then "is relished by the best of them." There should be a proper balance of parts. (It is assumed that a voice testing, as described in last month's *Caecilia*, took place upon the entrance of each pupil into the glee club). Three part songs for either boys' or girls' clubs are better than those written in four parts. The reason for this is that there is apt to be a strain on the voice for those carrying either the very high or very low part. Information on the selection of material may be obtained by writing J. Fischer & Brothers, New York, or any other good publishing house.

Procedure.

Begin each rehearsal with a few simple vocal exercises. To stimulate interest, let the first number be a good, rousing unison song. Follow this with one or two part songs previously learned and insist on artistic dynamic expres-

sion. New material may then be introduced. The phonograph often serves as a great aid in teaching a new song. It is inspiring to the pupils to hear the finished product artistically rendered. The phonograph is especially valuable in effecting proper interpretation.

The director should see that each rehearsal has a certain objective. The Supervisors' Service Bulletin sums up in a clear, concise manner the things which should be accomplished in a girls' glee club. However, most of them may apply to the boys as well.

1. A pure, legato singing tone.
2. Relaxed tongue, lower jaw and throat.
3. Breath control.
4. Attack.
5. Upper light head voice in first sopranos.
6. A live tone in the altos below middle C. (So many tones around A, Ab and G are apt to be hard or swallowed.)
7. A usable crescendo and diminuendo.
8. Ability to pronounce distinctly at any pitch.
9. Clean cut enunciation of vowel sounds and consonants."

Conscientious work along these lines deserves credit toward graduation and it is given in many schools.

Publicity.

At least one big project a year should be the ambition of those in charge of glee clubs. This may be in the form of a cantata or operetta. A project of this kind may be done by each club separately or in combination when the call is for mixed voices. This will not only give your chorus a splendid training, but it will bring out the solo voices and smaller groups.

Surely if your boys and girls can sing a good cantata in a creditable manner, they should eventually become valuable material for the church choir. While this secular music cannot compare with the dignity and solemnity of a mass, nevertheless, the form is the same and the *high school is the place where the choir master should be able to look for recruits.*

Oratorios, such as the "Messiah," are being sung every year in some of the large city high schools. This is possible where the pupils have had much preliminary training in the lower grades and have attained a high degree of musicianship. Furthermore, it takes a very large chorus to satisfactorily perform such stupendous productions.

Make members of the glee club an integral part of the school and the parish. Bring them before parents and patrons by the following means:

1. Arrange to have them appear on programs at school, at parent-teachers' meetings and other social gatherings.

2. Print the programs in the newspapers.

3. Have a picture taken of the club.

4. Let them lead in the school songs at athletic meets.

5. Let them broadcast over the radio, if possible.

6. Let them meet in music contests with other schools.

7. Have them sing at hospitals and institutions.

In short, let them *give* of themselves whenever and wherever possible. This spirit of altruism is one of the most praiseworthy outgrowths of school music. What a privilege it is to teach it!

Stories About Music for Children.

After a hard tussle with a sight reading lesson, have you boys and girls ever wondered who started it? Well, this is how it all came about. It was nearly nine hundred years ago, Guido d'Arezzo (gwee' do da ratz' so), a Benedictine monk, had been to Vespers where he had been singing the Hymn to St. John the Baptist. Suddenly he discovered that the first syllable of each line of the hymn began just a little higher than the one on the line before. Can you tell in what language this hymn was written?

Ut queant laxis

Re-sonare fibris

Mi-ra gestorum

Fa-muli polluti

La-bii reatum

Sancte Johannes.

I am sure you will recognize your old friends, re, mi, fa, sol, and la. *Ut* was later changed to do because do sounded better when sung. The seventh tone in the scale was called si from St. John's initials, S. J. (or I). Later that syllable was changed to ti because they wanted another tone, the sharp for sol, to be called si.

Music, as we know it today, began in the early church. Guido was only one of many holy men who did much toward fixing music. In fact, some of these men in the monasteries spent a lifetime just copying music. A few of these beautiful manuscripts (something written by hand) have been saved and may be seen in certain museums today.

"One cannot sing to the Lord unless he hath God in his heart."—St. Augustine.

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Organization.

A glee club should function in a business-like manner as does any other well organized

club. It should have a constitution and by-laws and elect its own officers, viz, president, secretary and librarian. The president should be a pupil with a sense of responsibility and leadership. Application for membership should be made to the resident who submits it to the director for final approval. The president looks after the discipline of the club and the general welfare of the organization. The secretary takes the roll call at each rehearsal. A silent roll call saves time, or it may be taken during the intermission. He or she orders new music, looks after the stock and sees that the stamp of the school is put on each copy. The librarian distributes the music before each rehearsal, places the accompanist's copy on the piano and the baton on the conductor's stand, and takes care of all of these things at the close.

Rehearsals.

Besides the study of music, glee clubs train for punctuality and regularity of habits. Whenever possible, rehearsals should be conducted as a regular class during school hours. They should be held at least once a week and the time should be definitely established. They should begin promptly and end promptly. The usual length of time is forty-five minutes. Regular attendance should be insisted upon. In case a pupil has a cold and cannot sing, he should at least attend a rehearsal and listen to the rest. In this way he knows what is being done and is less apt to lose interest.

Material.

The chief factor in arousing and maintaining interest is the careful and proper selection of material. The songs should be of such a high musical and literary standard as to be worthy of the club's best efforts. At the same time, they should appeal to the boys and girls. But a nonsense song now and then "is relished by the best of them." There should be a proper balance of parts. (It is assumed that a voice testing, as described in last month's *Caecilia*, took place upon the entrance of each pupil into the glee club). Three part songs for either boys' or girls' clubs are better than those written in four parts. The reason for this is that there is apt to be a strain on the voice for those carrying either the very high or very low part. Information on the selection of material may be obtained by writing J. Fischer & Brothers, New York, or any other good publishing house.

Procedure.

Begin each rehearsal with a few simple vocal exercises. To stimulate interest, let the first number be a good, rousing unison song. Follow this with one or two part songs previously learned and insist on artistic dynamic expres-

sion. New material may then be introduced. The phonograph often serves as a great aid in teaching a new song. It is inspiring to the pupils to hear the finished product artistically rendered. The phonograph is especially valuable in effecting proper interpretation.

The director should see that each rehearsal has a certain objective. The Supervisors' Service Bulletin sums up in a clear, concise manner the things which should be accomplished in a girls' glee club. However, most of them may apply to the boys as well.

1. A pure, legato singing tone.
2. Relaxed tongue, lower jaw and throat.
3. Breath control.
4. Attack.
5. Upper light head voice in first sopranos.
6. A live tone in the altos below middle C. (So many tones around A, Ab and G are apt to be hard or swallowed.)
7. A usable crescendo and diminuendo.
8. Ability to pronounce distinctly at any pitch.
9. Clean cut enunciation of vowel sounds and consonants."

Conscientious work along these lines deserves credit toward graduation and it is given in many schools.

Publicity.

At least one big project a year should be the ambition of those in charge of glee clubs. This may be in the form of a cantata or operetta. A project of this kind may be done by each club separately or in combination when the call is for mixed voices. This will not only give your chorus a splendid training, but it will bring out the solo voices and smaller groups.

Surely if your boys and girls can sing a good cantata in a creditable manner, they should eventually become valuable material for the church choir. While this secular music cannot compare with the dignity and solemnity of a mass, nevertheless, the form is the same and the *high school is the place where the choir master should be able to look for recruits.*

Oratorios, such as the "Messiah," are being sung every year in some of the large city high schools. This is possible where the pupils have had much preliminary training in the lower grades and have attained a high degree of musicianship. Furthermore, it takes a very large chorus to satisfactorily perform such stupendous productions.

Make members of the glee club an integral part of the school and the parish. Bring them before parents and patrons by the following means:

1. Arrange to have them appear on programs at school, at parent-teachers' meetings and other social gatherings.

2. Print the programs in the newspapers.

3. Have a picture taken of the club.

4. Let them lead in the school songs at athletic meets.

5. Let them broadcast over the radio, if possible.

6. Let them meet in music contests with other schools.

7. Have them sing at hospitals and institutions.

In short, let them *give* of themselves whenever and wherever possible. This spirit of altruism is one of the most praiseworthy outgrowths of school music. What a privilege it is to teach it!

Stories About Music for Children.

After a hard tussle with a sight reading lesson, have you boys and girls ever wondered who started it? Well, this is how it all came about. It was nearly nine hundred years ago, Guido d'Arezzo (gwee' do da ratz' so), a Benedictine monk, had been to Vespers where he had been singing the Hymn to St. John the Baptist. Suddenly he discovered that the first syllable of each line of the hymn began just a little higher than the one on the line before. Can you tell in what language this hymn was written?

Ut queant laxis

Re-sonare fibris

Mi-ra gestorum

Fa-muli polluti

La-bii reatum

Sancte Johannes.

I am sure you will recognize your old friends, re, mi, fa, sol, and la. Ut was later changed to do because do sounded better when sung. The seventh tone in the scale was called si from St. John's initials, S. J. (or I). Later that syllable was changed to ti because they wanted another tone, the sharp for sol, to be called si.

Music, as we know it today, began in the early church. Guido was only one of many holy men who did much toward fixing music. In fact, some of these men in the monasteries spent a lifetime just copying music. A few of these beautiful manuscripts (something written by hand) have been saved and may be seen in certain museums today.

"One cannot sing to the Lord unless he hath God in his heart."—St. Augustine.

CHRISTMAS PROGRAMS, 1925.

St. Charles Church, Burlington, Wis.

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 Proper of the Mass.....Altar Boys
 Ordinary of the Mass: Stewart Mass in d.
 Insertion at Gradual: Emitte spiritum.....
 Schuetky
 Insertion at the Offertory: Adeste fideles....
 Novello
 Organist and Choir Director: Miss Laurretta Uhen.

St. Benedict's Church, Chicago, Ill.

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 Introit and CommunioGregorian
 Gradual: VideruntJ. B. Molitor
 Offertory: Tui sunt coeliRecit.
 Insertion: Adeste fideles.....Novello
 Ordinary of the Mass: Mass in honor of the
 Sacred HeartI. Mitterer
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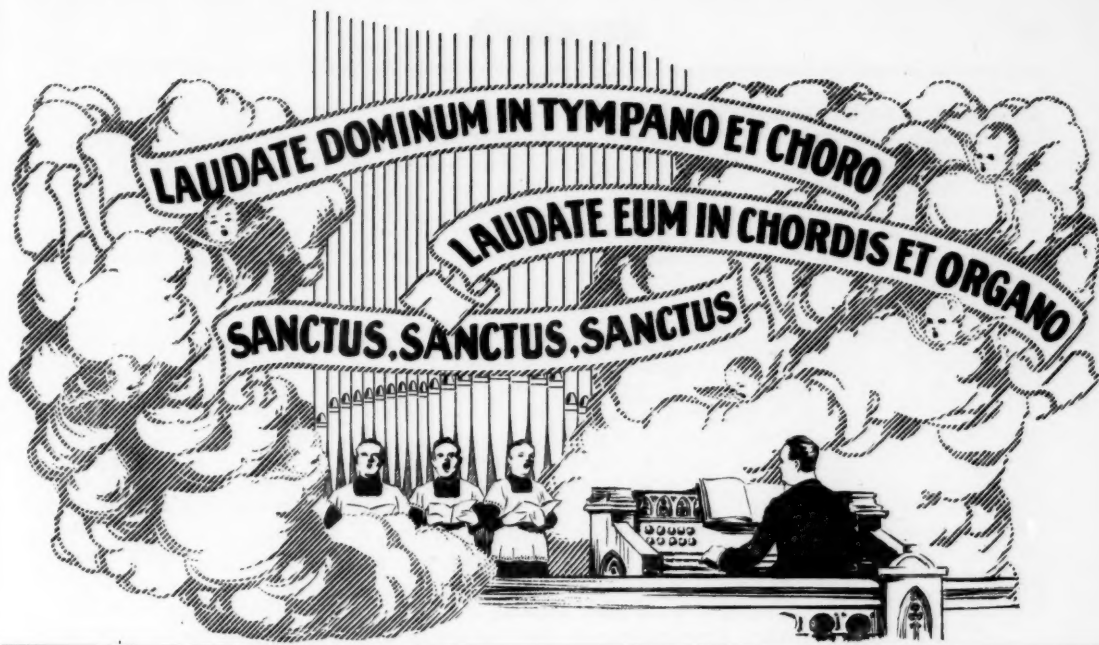
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THE WHY AND HOW OF CHURCH MUSIC.
The Motu Proprio on Church Music and Its Application.

Rev. Joseph J. Pierron.

(Continuation.)

That no one might suspect us of orating in our own cause, we may be permitted to add the testimony of men whose views and opinions are based on a thorough study of the subject, reinforced by long, practical experience, and whose honesty and competency no one can question.

P. Ambrose Kienle, O. S. B.:

"Plain Chant is the ever enduring center of our Church Music; it should be sung predominately in the Catholic worship. Therefore, it is also the standard by which the liturgical content of any other species of music is to be judged; it conveys best the understanding of the better ecclesiastical polyphony."

"Let the singer, then, be filled with great esteem for these magnificent melodies, with respect for the sacred words and songs, which are the treasure of the Church, the joy of the pious, and were the daily bread of many thousands consecrated to God. These holy songs . . . spread the breath of piety, the fragrance of prayer." Dom. Pothier, O. S. B., Founder of the *Paleographie Musicale*:

"To sing these venerable and holy words the Church possesses her own melodies, which she received from pre-Christian times, or which were presented to her by enlightened bishops, above all by St. Gregory the Great. To the ancients these melodies appear so incomparable that they did not hesitate to ascribe them to divine inspiration; and there can be really no doubt that they fit better to the sacred text, unite more intimately with the liturgical action than the most reputable compositions of modern musical art, since they express the thoughts and sentiments of the Church —, wherefore, they are also more intelligible to the faithful—and move the soul more profoundly, more solemnly, more seriously. Granted that, because of their forms which centuries have not changed, they may at first blush, appear strange to the one or the other, they will soon be a source of greater joy to him who has advanced to a better understanding of them."

P. Abbot Benedict Sauter, O. S. B.:

"He that professes Plain Chant has received the knighthood of liturgical service. And as St. Jerome said: *si quis Apostolicæ Sedi adhæret, hic meus ist*, so it may be said of one who understands and loves the Gregorian Chant: he is a true lover of the divine office, for the Gregorian Chant is the specifically liturgical chant of the Roman Church; it alone fulfills wholly and completely all the requirements which her liturgical worship imposes upon liturgical song. . . . It is the noblest and most fitting expression for the liturgical prayer."

P. Maurice Vogt, Cistercian Monk:

"These solid, measured, emphatic, sublime, true, chaste, peace-breathing, lovely, and truly holy melodies are composed by holy men. This song shuns the court of princes; it does not enter taverns and inns; it alone dares to enter the Holy of Holies . . . through it nights are celebrated in a holy manner, and there listen the holy choirs of heavenly musicians, the angels, yea, even God Himself. It the demons place where it the dancing world ignores, Rome has raised it to high honor. It alone the popes and cardinals, patriarchs and bishops, and the prelates of the Church sing, as also the remaining clergy . . . it the councils have approved. This kind of music has ever appeared so honorable and respectful that it has in royal fashion as it were, erected its own throne in the temples of the Most High in order to speak with sonorous voice when the preacher in the pulpit is silent."

Rev. F. X. Witt, Founder of the Cecilian Society:

"Plain Chant, *cantus gregorianus*, is the summary and the loftiest and grandest product of that era of art in which melodies were invented, without thought of their accompaniment or harmonization with chords; it is an imperishable, yea, in its own way, unapproachable masterpiece of natural musical declamation."

Dr. F. X. Haberl, Director of the School of Church Music, Ratisbon:

"Joined, from the remotest time, with the ceremonies of the Catholic Church and embracing her entire liturgical life, the Gregorian Chant forms an essential part of the liturgy. The language in which it is rendered is melodious and venerable, the place where it resounds is only a holy one; its melody is simple, clear, and yet sublime! All this is the result of its rare exalted purpose and gives testimony of the activity of a higher Spirit in the Catholic Church also in this respect."

Dr. Karl Proske, Editor of "*Musica Divina*":

"The general basis and bridge for the understanding and presentation of the contrapuntal works of the ancient church composers is the Gregorian Chant. If one should attempt in the opposite way by beginning with the modern art, to win an opening for the older works by compromise and accommodation, he would completely miss the goal and be driven two steps backwards for every one forward."

J. G. E. Stehle, Composer and Choir-master:

"Plain Chant is the noblest melody of unusual expressiveness. Because it is just that, it becomes vulgar and clumsy when touched by vulgar and awkward hands, just as everything that is the noblest and grandest suffers most keenly when subjected to treatment at once ignorant, devoid of understanding, vulgar."

Dr. Peter Wagner, Author and Professor at the U. of Fribourg, Switzerland:

"Plain Chant is the musical art-product of the Church."

W. A. Mozart declared that he would gladly sacrifice all his fame if he could but claim the honor of having composed the Gregorian Preface.

It might be argued that these men, being friends and admirers of the Gregorian Chant and some of them, notably the sons of St. Benedict, more than ordinarily attached to it by virtue of monastic traditions or personal inclination, are likely to render a judgment which must be largely discounted to arrive at its true value. This charge has actually been made. It is, however very unjust because it impugns quite gratuitously the integrity of the witnesses while ignoring their competency; for it is evident that the more one studies his subject the better one is qualified to speak of it. In this instance, however, the glowing tributes of praise and admiration are by no

means restricted to men who might be suspected of being actuated by ulterior motives. Men not of the fold, infidels and Jews, even those who are hostile to the Church and whose sole interest in the Chant is that of the art connoisseur, have written even more enthusiastically and lavishly of the artistic value of the Gregorian Chant. No Benedictine monk has ever written anything more beautiful about the Church's own song than these glowing words from the pen of

Professor Anton Urspruch of Frankfurth (Protestant):

"Occidental music possesses a thousand year old crown-jewel. Daily she lays it open where there is question of her highest purpose, the adoration of the Holy. She exhibits it preciously mounted, on her feast-days in its most radiant splendor. And yet only few know of it. Unmindful modern man, yea, the modern musical artist, passes it by. If the latter were only "artist," the former more human he would stop intently and reverently when the sound-ray of that art-jewel reaches him, be it from the modest village church or the grandeur of cathedrals, from the cell of the monk and learned research or from the mighty voice of an adoring and divinely enthused multitude. For then speaks to him an arch-type of beauty and if he has ears to hear, he will feel the breath of that Spirit, who, when He gave to man the faculty to feel the most sublime, also added the power to give it artistic expression."

"The flourishing of the Gregorian Chant which is at once the oldest, the most natural and the noblest part of our Occidental music is always the surest sign that a warm sun, above the flower-land of the entire art of song, smiles upon that spot where this blossom sprouts."

(To be continued.)

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

(Continued)

5. The Assumption of the Bl. V. Mary.

Propter veritatem et mansuetudinem et justitiam: et deducet te mirabiliter dextera tua.

Audi filia, et vide et inclina aurem tuam: quia concupivit Rex speciem tuam. Alleluja, Alleluja.

Assumpta est Maria in coelum gaudet exercitus Angelorum. Alleluja.

Because of truth, and meekness, and justice, and thy right hand shall lead thee marvellously.

Hearken, O Daughter, and see, and incline thine ear: for the King hath greatly desired thy beauty.

Alleluja, Alleluja.

Mary hath been taken up into heaven: the host of angels rejoice. Alleluja.

6. Masses for the Dead.

Requiem aeternam don eis, Domine et lux perpetua luceat eis.

In memoria aeterna erit justus ab auditione mala non timebit.

TRACTUS.

Absolve Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.

Et gratia tua illis succurrente, mereantur evadere judicium ultionis:

Et lucis aeternae beatitudine perfrui.

Eternal rest grant unto them, O Lord: and let perpetual light shine upon them.

The just man shall be in everlasting remembrance; he shall not fear evil report.

TRACT.

Absolve, O Lord, the souls of all the faithful departed from every bond of sin.

And by Thy helping grace, may they be able to escape Thy avenging judgment: And enjoy the bliss of everlasting light.

VII. THE CREDO.

Credo in unum Deum. Patrem omnipotentem, factorum coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in coelum; sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Fili-

oque procedit. Qui cum Patre, et Filio sumul adoratur: et conglorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father; by whom all things were made. Who for us men and for our salvation came down from heaven; and was incarnate by the Holy Ghost of the Virgin Mary; and was made man. He was crucified also for us under Pontius Pilate, He suffered and was buried. And the third day He arose again according to the Scriptures; and ascended into heaven; sitteth at the right hand of the Father; and shall come again with glory to judge the living and the dead; of whose kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son; who with the Father and the Son is adored and glorified; who spoke by the Prophets. And one Holy Catholic and Apostolic Church. I confess one Baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

1. What is the above Creed called?

ANS. The Credo of the Mass is called the Nicene Creed because it was approved at the Council of Nice A. D. 325.

2. What are the regulations of the Church relative to the Credo?

ANS. The Church decrees that

- 1) At High Masses the Credo must be sung entirely;
- 2) That the Priest may not continue with the Mass until the choir has finished singing the Credo.

3. In which Masses is the Credo omitted?

ANS. The Credo is omitted in the Masses of the Ferial Days, of Martyrs and Confessors, of Virgins and Widows when these festivals do not fall on a Sunday or within an octave, or when such a feast is not the patronal feast of the Church; furthermore, the Credo is omitted in private Votive Masses, likewise in solemn Masses "pro Sponsis" and in the Requiem Mass. All other Masses have the Credo.

4. Of how many parts does the Credo consist?

ANS. The Credo consists of three parts, the first referring to God the Father, the second to God the Son, and the third to God the Holy Ghost and His operations in the Church.

5. What does the Credo contain?

ANS. The Credo contains the principal truths that we must know and believe.

6. How may we regard the Credo?

ANS. We may also regard the Credo as a narration of the work of love of the Holy Trinity. As grateful children manifest their love and gratitude to their parents by relating all that they have done for them, we, in like manner, show our love and gratitude to the most Holy Trinity by devoutly reciting the Credo.

7. What is the Credo, therefore?

ANS. The Credo is a profession of faith and an act of thanksgiving for the benefits of God; and, therefore, we should always recite and sing it joyfully and willingly.

8. Whence is the Credo taken?

ANS. The Credo is not taken from the Old Testament, but was composed by the Church, inspired by the Holy Ghost.

9. What are the decrees of the Council of Toledo regarding the Credo?

ANS. The Council of Toledo decreed that the Credo should be sung clearly and distinctly by all the people, as an open profession of faith, so that the hearts of the faithful, having been purified by faith, may be made worthy to receive the Body and Blood of Christ.

10. How is the Credo connected with the readings that precede it?

ANS. The Credo is our joyful, hopeful and loving response to all that we have heard in the Epistle and the Gospel.

11. What begins after the Credo?

ANS. After the Credo, the three principal parts of the Mass begin with the Offertory, which, in early times was called the Mass of the Catechumens.

12. What should we do during the first part of the Mass?

ANS. During the first part of the Mass we should prepare for the holy mysteries and endeavor to obtain true contrition, lively faith, and a holy joy.

VIII. THE OFFERTORY.

1. How is the Offertory introduced?

ANS. The Offertory is introduced by the Salutation of the Priest.

2. When should the Offertory be sung?

ANS. The Priest recites this prayer immediately after the Dominus vobiscum; the choir sings it during the Offertory or oblation.

(To be continued.)

On the Study of the Organ

By J. Lewis Browne

BEGINNING BACH

ANDREE'S "Pedal Studies," being the major and minor scales for pedal organ with accompanying counterpoints for the manuals (published by the John Church Company) may well precede the EIGHT SHORT PRELUDES AND FUGUES of J. S. Bach. Collaterally with the Bach, J. Schneider's 44 studies (opus 48 (Schirmer Library, No. 210) should be used. This collection is all important. Commence with No. 20, pedal alone until memorized. (The staccato chords for the manuals should be held for the value of three eighth notes.) Having attained facility with study No. 20 the volume may be taken in the regular order from No. 1. For the Bach itself, Bach-Holloway, Vol. 1, (J. Fischer & Bro.) is an excellent edition. Begin with No. 8, in C Major. First learn the pedal part; then *left hand* and pedal; afterwards *right hand* with pedal; finally (very slowly) all three together. In the fugue, pencil a ring around every pedal entry and play these sections—using above formula—twenty times each. Thus much time will be saved in acquiring ease as to obligato. There is no *easy* Bach. One will run across knotty bits even in the works of simplest (that is for Bach) construction. (If the student be not informed as to canonic and fugal forms the little piano book by this writer, "In Classic Form," has for its final four pages a simple "Canon" and a two-part Fugue, the last duly analyzed—The John Church Company issues this collection.)

It has been stated that the heart of Bach is to be found in the *Choral Preludes*. Here we have Bach the Church organist. Bach the teacher is represented in the six "Trio Sonatas" which were written to complete the education of his son, Friedeman Bach. Facility in playing these masterpieces in trio form once achieved, the student may look ahead to the entire range of organ literature unperturbed. And the best preparation for attacking the sonatas themselves will be the Schneider and earlier Bach before referred to. (The most practical edition of the "Trio Sonatas," as least for self study, would be that of Augener, No. 9974.) Valuable collateral work at the piano: Kunz, "Canons," and "Eight Organ Choral Preludes" (Bach-Henderson) Schirmer Library, No. 1087.

The Sacred Melodies of Holy Mother Church

By the Benedictine Fathers of Conception, Mo.

EASTER SUNDAY

THE anniversary of Our Lord's resurrection is the day to which the whole year looks forward in expectation. It is the holiest of days; forty days of penance, compunction of heart and bodily fast prepare the faithful for its worthy celebration. On this day the Word Incarnate obtains the object of It's coming into this world: what was lost by Adam's fall has been restored by Christ's merits.

What a frightful variance between Father and Son was there on Good Friday! Like enemies they stood against each other. The Son laden with all sins of all men cried to the Father; the Father turned a deaf ear to Him; His avenging Holiness demanded blood, and Innocent Blood was offered Him on that day in profusion. And then followed silence—the silence of death, which involved also the Great Sabbath.

The grim silence between Father and Son is broken in the first words of the Easter Introit: "I have risen, and I am still with Thee." Holy Church, in her wisdom, has employed the sublimest dramatic moments to bring before her children a vivid representation of Christ's bitter death. On Easter Sunday she wants them to realize that, even though Christ has departed from them, He is still with them, in a new, unheard-of manner, viz., in the Eucharistic Order, celebrating with them daily, to the end of time, the memory of His death. Every Holy Mass is to be a new proclamation of Christ's victorious Death, nay, more than that, it is to be a real re-enactment of His Death in an unbloody manner.

THE INTROIT: "I have risen and I am still with Thee, alleluia: Thou hast laid Thy hand upon Me, alleluia: Thy knowledge is become wonderful, alleluia, alleluia."—Ps. "Lord, Thou hast searched Me: Thou hast known Me: Thou knowest My sitting down and My rising up. Glory be to the Father."—

The Son is beyond the grave—He is departed from us—He first speaks to His Father with Whom He has been from the beginning; He also speaks to us; it is the mysterious voice from the other world. Words of such transcendent meaning must be couched in the Fourth Mode. Listen to the opening minor third: and the soothing strains following, giv-

(Continued on Page 71)

The Caecilia.

OTTO A. SINGENBERGER Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:
St. Mary of the Lake Seminary, Mundelein, Ill.
Edited and published under the special patronage of

His Eminence George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

THE NEW—OR THE OLD.

"Music of the better type need not be novel; rather, the older it is and the more we become accustomed to it, the more power it has over us."

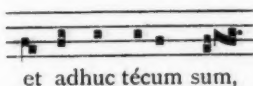
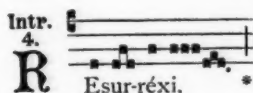
These words of Goethe state a truth that becomes more and more evident to us, the older we grow. There are gems of Catholic Church Music (not a few of them first published in the musical supplements of this magazine) which we have been hearing off and on now for over thirty years, and, somehow, with each renewed hearing they impress us more deeply, grip us as never before by their spirit of devotion expressed so appropriately, truthfully, naturally, even gracefully, that with Goethe we can but say:

"the older they are, and the more we become accustomed to them, the more power they have over us." Quantitatively some of these gems of Church Music are not much to look at on paper; and often they are barren and "dry as dust" to ears that love to revel in complications, without, however, always being able to assign a valid reason for such complications. For others again the very names of the authors of these compositions are prejudicial ever to an effort at honest appreciation. While others still find such compositions meaningless because the sacred texts are to them meaningless and uninteresting. Themes such as God, the truths and duties of religion, the Holy Sacrifice of the Mass, the Blessed Sacrament—what are they to our worldly wise maestros whose esthetic and other tastes are of that *milieu* where textual themes of diseased love, of hatred, of revenge, of despair, and of turbulent passion generally, appear to be the only ones musically promising?

But the sacred compositions we have in mind are things of life, of growth, and of worth despite their simplicity of form in many cases; despite their so-called barrenness, so much and needlessly bemoaned by some Catholic Church musicians who have lost their musical and liturgical perspective, if, indeed, they ever had any; despite their aprioristic rejection through petty prejudice; and finally also despite the apathy of those secular musicians who are esthetically and spiritually disqualified to pass a fair judgment in matters of Catholic Church music.

Novelty, like fashion, is of a day and of the surface. The compositions referred to are not novel, not today, after decades of frequent use and hearing; and certainly and happily they never were novel in the connotation which modern musical license has given to this term. But they are fresh, fresh with the freshness that comes of inner truth and vitality. Their growth in "power over us" attests their age-resisting vitality, and — Goethe has spoken the truth.
A. L.

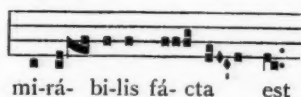
ing divine assurance: Even though I am gone, I am still with thee in the Sacrament of My Love.



The meditative strains over POSUISTI SUPER ME recall the hand of the Heavenly Father that lay so heavily upon the Well-Beloved Son that He died beneath the avenging holiness thereof. But today, in the splendor of the Easter Sun, what an overwhelming weight of glory has it acquired!

But to each of us these words are addressed also. By our personal sins we had laid our hands upon the Innocent Victim, and—oh wonder—our guilty hearts are cleansed in the blood of the Lamb that was slain; our souls are thrilled with the new life in Christ.

The words MIRABILIS FACTA EST is the melodious unfolding of a wondrous vista: the Resurrection brings home to our slow and heavy hearts an ever increasing knowledge of God, and every Holy Mass is henceforth to increase that knowledge. Every Mass proclaims Christ's Death until He shall come in the clouds of heaven.



"Thou knowest My sitting down and My rising up"—Ah, yes, the ignominious Passion and Death are the sitting down, and the wonderful Rising up—on the third day—in heaven and earth with undying Easter-joy.

THE "ALLELUIA"—THE EMBODIMENT OF EASTER JOY

The Christians of the East and of the West have ever looked upon the ALLELUIA as the Christian cry of victory over sin and death.

In the Liturgy, known as St. Mark's, we find an Alleluiatic anthem called the "Cherubic Hymn," which is sung by choir and people before the Consecration: "Let us who mystically represent the Cherubim, and sing the holy hymn to the quickening Trinity, now lay by all worldly cares, that we may receive the King of Glory invisibly, attended by the Angelic orders: Alleluia, Alleluia, Alleluia."

In the most ancient of Greek Liturgies, known as the Liturgy of St. James, the priest pronounces the following sublime invocation before the Consecration: "Let all mortal flesh keep silence and stand with fear and trembling and ponder naught of itself earthly; for the King of kings and Lord of lords, Christ our God, cometh forward to be sacrificed and to be given for food to the faithful; and He is preceded by the Choirs of His Angels with every Dominion and Power. By the many-eyed Cherubim and the six-winged Seraphim who covering their faces sing aloud the Hymn: Alleluia, Alleluia, Alleluia."

If these ancient liturgies designate the Alleluia as the hymn of the Cherubim and Seraphim, Mother Church looks upon it, in the wider sense, as the hymn of the entire Church Triumphant, i. e., of the invincible hosts of Angels and Saints.

With regard to the Church Militant the Alleluia is merely A LOAN, which is used plentifully during Eastertime, more sparingly during the time following, and not at all between Septuagesima and Easter, when Adam's children bemoan their fallen state.

Ecclesiastical writers call the Alleluia a drop of honey sent from Heaven to sweeten the palate of famishing exiles in the land of exile. They also call it a distant echo of the jubilant celebrations going on incessantly in our true and everlasting home.

"Teach me, O dearest Lord," said St. Gertrude, "how I may devoutly praise Thee by the Alleluia, which is so often repeated on this Feastday of Easter." The Lord made answer and said: "Praise Me by the Alleluia in union with the praises of the Heavenly Citizens who praise Me by it incessantly. Take notice that in the word Alleluia all vowels occur with the exception of the "o," which signifies grief, and that in its stead the "a" appears twice. Praise Me, therefore, in union with the most excellent praise by which All the Saints jubilantly extol the indescribable sweetness of the Divine influx upon My glorified Humanity, which now has been exalted to the glory of immortality in reward for the bitter passion and death which I have endured for man's salvation."





School Music



Trumpet Playing

By H. D. O'Neil

DURING the last three years the trumpet has become a very popular instrument.

The reason for this is due to the prominent place it occupies in the modern orchestra. The popular song orchestrations usually have special obligato parts for the trumpet; besides that, the melody in the chorus is played by the instrument as a solo.

The study of the trumpet is very practical. It is used in the following places: Band, small orchestra, symphony orchestra, and solo work. It is readily seen that it has more practical uses than the violin or piano. A piano can be only used as a solo instrument or in a small orchestra; the violin, however, going a step farther, is used in the large orchestra also. But the trumpet goes one farther, for it is used in band work as well. Violin players, to play in a band, have to learn another instrument; usually they study the French horn. However, to be a thorough musician and composer every instrumentalist should be able to play the piano for, if he does, composition work will be comparatively easy.

It is readily seen, therefore, that an instrumentalist such as a violin or trumpet player, cannot be called a musician in the strict sense of the word, for a musician is one who can arrange or compose music. To do this, besides being the master of a certain instrument, should be the goal every player should strive to attain.

Up to the present time there have been very few expert teachers of trumpet. The most important lesson on the trumpet is the first one. I will endeavor to explain why. Endurance is ninety per cent of trumpet playing. One must have the proper lip development so that he can hold out for the playing of a solo or for concert work. Most instruction books give the pupil the wrong start. The result is that wrong muscles are trained, and when once developed it is usually an impossibility for the player to undo this calamity.

Here is the most important fact for players to know—the position of the mouthpiece on the lips. The mouthpiece should be placed two-thirds on the upper lip and one third on the lower. Most instruction books reverse the position and claim one-third should be placed on the upper lip and two thirds on the lower. The mouthpiece should be placed in such a position that the player gets the proper grip

for the high notes. To my pupils, I make the comparison to an athlete when he gets the proper grip bringing all the muscles of his arms and back in play when he pulls himself up on the horizontal bars and turn around. The principle is the same when one gets high notes on the trumpet—by means of the proper grip and muscular contractions he reaches the high tones.

For trumpet players to understand clearly what I mean, take the mouthpiece out of the trumpet and play middle "C" on the mouthpiece; then still holding the note put the trumpet on the mouthpiece gradually and the vibrations will be carried through the trumpet, the instrument giving the note its full tone. For practice I play the "C" above high "C" in a similar manner. I could not do this if I had only one-third of the mouthpiece on the upper lip, because I would not have the proper grip for the high note. It stands to reason that the more of the mouthpiece one has on the upper lip the stronger the lip will be because he will be bringing more muscles into play.

Moreover, the beginner should also see that he gets the mouthpiece in the center of his lips and not over more to one side. If the mouthpiece is not properly centered, he will not develop the muscles equally and will always have a weak lip. The foundation is always the most important and great care should be given to the first steps; this is more true in trumpet playing, I believe, than in the study of any other instrument.

Beginners make a mistake by trying to play in a band or orchestra before they are prepared for the work. The result is that they press the mouthpiece against the lips too strongly when the lips become tired and injure the delicate nerves of the lip. The muscular development should be gradual.

The ordinary range of the trumpet is as follows: (from low "F" sharp to high "C.")



But by proper lip development the following range is possible: (from an octave below pedal "C" to an octave above high "C.")



The player should always strive to produce a beautiful tone without effort. A song usually requires more lip development than a solo with much technique; this fact is true because one is playing so slowly that unless the muscles are developed properly he will not be able to hold out. It must not be forgotten that an audience wants to hear a finished piece of work; the people do not assemble to hear the player practice. Therefore, a player should not attempt a solo until he can play with ease.

Most young players are ambitious to play difficult solos before they are ready for them. This, I presume, is due to the overconfidence of youth. It does not make any difference how easy a solo is if it is played well. So the young player should ask himself this question before he plays before an audience: "Is the solo suitable to my ability so I can play it with ease without missing tones?" If one cannot play the solo well when practicing what will happen if he gets nervous as most young players do? Last Sunday some trumpet players broadcasted from my trumpet school and one boy who was almost sure of his solo got slightly nervous and some of his tones were uncertain. I tuned in on the solo at home and the uncertainty of the boy's playing actually made me nervous. Three years ago this boy played the same solo at a contest and came out second place, receiving a silver medal for his work. This certainly proves that a trumpet player, and more especially the young player, must not torture an audience by playing something beyond his present ability.

Every young player, therefore, should practice first of all for lip development. Then he should endeavor to improve his tone. The next thing is the attack of the notes. The player should sense the note in his mind before he plays it and strike the right note at the right time. Next he should practice slurring; slurring from a low note to a high one is one of the hardest things to do on a trumpet.

The next thing to work for is technique. This is acquired by practicing tonguing exercises. The trumpeter tongues the notes by placing the tongue against the upper teeth and pronouncing the syllable "tah." When this syllable is produced, the tongue drops down and the air from the lungs is forced quickly into the mouthpiece producing the tone. Rapid tonguing is acquired by practicing a succession of notes pronouncing the syllable "tu." For example:



Then the various scales, major, minor and chromatic are practiced for facility in execution. Then when single tonguing is mastered (as just explained) double tonguing is next practiced. This form of tonguing is used when the scale work occurs in a composition where the tempo is too fast for single tonguing. The syllables pronounced are "tu Ku," "tu Ku," etc.

Next comes triple tonguing which I have always wanted to write about. The best method of triple tonguing is not known to the majority of trumpet players. This form of tonguing consists in pronouncing the syllables "tu ku tu" putting "ku" in the middle, as opposed to the old way of putting the "ku" at the end which was "tu tu ku." This last method is very awkward which accounts for the fact that most players when they attempt to triple tongue, get the triplets tangled up and make the effect ludicrous. By pronouncing the syllables "tu ku tu" the tongue strikes the upper teeth and moves back and forward in a natural manner.

The best elementary instruction book written for the trumpet is entitled "Goldman's Elementary Instruction Book" published by Carl Fischer. This book is divided into lessons and is placed on an apperceptive basis. One lesson grows out of the other. When the pupil has completed the thirty lessons in this book, he should now get some practical work of a simple order such as the playing of easy marches, waltzes, two steps, etc. Such a collection is obtainable from J. W. Pepper & Son, Philadelphia, Penna. The title of the collection is the "Ajax Collection of Cornet Solos." When this book has been completed, the pupil should study from Arban's "Complete Method for Cornet."

In closing here is a good test for the average trumpeter. It is the playing of the chromatic scale from low "C" to high "C" and back; it tests his lip control, tone, and technique.

A quotation from Handel's "Messiah" makes a fitting conclusion, for a text on such a sacred instrument:

"We shall not all live
But all be changed
In a moment, in a twinkling of an eye
At the last trumpet."

Entertainments

By Miss Nell Jacobson

THE teacher of music has more means to exhibit the results of her labor than does the teacher of any other department in the school. Besides the regular daily lesson which should always hold enough of interest to attract parents and patrons, there are the numerous forms of entertainment, which include operettas, cantatas, festivals, pageants, minstrel shows and miscellaneous programs.

Any one will concede that a public performance entails work and worry on the part of each individual concerned and upon the director in particular. In view of the fact that it is a big undertaking, what are the reasons for giving an entertainment?

1. It gives children poise and stage presence.
2. It is a project which creates and stimulates interest in music.
3. It gives the talented child an opportunity to display his ability.
4. It gives enjoyment to others.
5. It is a splendid means for raising money for some worthy cause.

On the other hand, an entertainment often interferes with the regular course of music study and is apt to divert the children's attention from other subjects. However, even in the preparation of an operetta where these evil tendencies are more apparent than in other performances, they may be reduced considerably by proper management.

Once every two years is often enough to give an operetta either in the grades or high school. The wise music teacher will make a careful selection of material early in the year. Be sure that it is suitable to the ability of your particular school. All outside activities should be definitely planned in September. This makes for greater efficiency and avoids a conflict in dates with other activities.

The glee clubs may begin to learn the choruses in the operetta as a part of their weekly rehearsals with a view to singing them without the books as soon as possible.

Selecting the principals is indeed a delicate task which requires all the diplomacy a director can muster. The pupil possessing the combination of a good voice and histrionic talent is a rare treasure. Possible candidates should learn the solo parts and have the advantage of a fair try-out. Hard feelings may often be prevented by letting fellow pupils be the judges in the test. Usually their decision is good. Then too, it is a more democratic way of handling the situation. Last, but not least,

it provides understudies. It is not an unusual occurrence for one of the principal members of a cast to contract a case of measles, to break a collar bone, or to meet with some other misfortune "at the eleventh hour." By providing substitutes, the director will be prepared to meet such emergencies.

At first it is better for the principals to rehearse without the chorus, and vice-versa. As far as is possible, practice with separate groups. This saves time for those not needed and gives an opportunity for more thorough drill on details. It also aids in the discipline, because only the idle ones get into mischief, and it is impossible at this stage to keep everybody busy and interested at the same time. However, several rehearsals just preceding the performance should be conducted with the entire company, in order that all may understand their cues.

The dress rehearsal should be complete in every detail. Some high schools make the dress rehearsal a matinee performance for grade children and charge a small admission fee. This does away with the attendance of children at the evening performance, furnishes an audience for the actors, and swells the exchequer a little more.

The last two weeks, prior to the staging of an operetta, are indeed hectic ones for the teacher. He or she must have the manifold qualifications of music director, stage manager, advertising agent, ticket sales-manager, costumer and director. These things should be in the hands of committees, who have been properly instructed in their duties. However, it rests with the supervisor to see that each detail is carried out.

The costuming is only secondary to the music in the production of an operetta which should be made as pleasing to the eye as it is to the ear. The costumes need not be elaborate nor expensive in order to be effective. A harmonious combination of color is the important thing. Turlatan or even crepe paper may be fashioned into really lovely creations by ingenious hands. When there is need for a special period or character costume, it is best to order from a reliable costume house.

Even when the entertainment calls simply for ordinary clothes, it is more effective to have some uniformity of dress. For instance, girls with white middies, dark ties and dark skirts is always a pretty sight; or boys with trousers and dark coats.

A stage tastefully decorated makes the proper back ground. I recall one arranged for the operetta, "The Japanese Girl," by Charles

Vincent, which was most attractive. There was an abundance of wistaria shading from lavender to deep purple and mixed with green. This was made from small pieces of crepe-paper twisted in butterfly shape and tied from two to four inches apart on lengths of thread measuring from eighteen to twenty-four inches. The threads were tied in bunches and hung to advantage. Japanes cherry blossoms made by tying bits of pink tissue paper on bare branches, furnished another flower decoration.

The back drop was a pretty garden scene. A fence of bamboo with a covered gate furnished the back entrance. In the center of the gate was suspended an odd-shaped Japanese lamp lighted by electricity. Cherry blossoms were banked against the fence.

A portion of a Japanese cottage was visible on one side of the stage. The porch, which had been built by the manual training boys, was lighted by an artistic lamp and bunches of wistaria hung from the roof. On the other side of the stage was placed a white wicker bird cage.

Two beams which stretched across the full width of the stage and which hung just below the borders were covered with real Alabama smilax. Eight or ten large Japanese lanterns of artistic shapes and designs were wired for electricity and suspended from these beams. Between the lanterns were hung more bunches of wistaria. As the curtain rose to the strains of the beautiful music, the girls of the chorus in their varicolored kimonas amid such artistic surroundings, presented a veritable fairyland.

An undertaking such as a big entertainment given by the music department, can be a joint project for many departments in the school. If there is a commercial department, it would be splendid training for them to take over the business end of the affair. The teacher of home economics may assume the responsibility of the costumes. The teacher of physical education may take charge of the dance. The manual training boys may do any necessary carpenter work. The pupils in the art department may furnish posters for advertising purposes. To the English classes may be delegated the newspaper write-ups of the entertainment; in conjunction with the history classes, they may furnish the entire material for the presentation of a pageant.

On the "big day," do not attempt any sort of rehearsal. Every one should have a chance to rest in order to appear at his best. Begin promptly and never make a program too long. These are common errors in amateur productions. It is better to have an audience leave feeling that they want more.

The "morning after" is the time when the enthusiasm wanes and every one feels like relaxing. But one must still keep moving as there are rented and loaned properties to return and outstanding bills to pay. Tired though happy the supervisor finds much satisfaction in hearing from all sides the words, "Well done!"

STORIES ABOUT MUSIC FOR CHILDREN—ST. CECILIA

Every boy and girl should know something about St. Cecilia, the patron saint of music. Born in Rome in the early part of the Christian era, she lived a life of holiness from the time she was a little girl. Although her parents were very wealthy and belonged to the patrician, or upper class, she cared very little for the fine clothes and the good times which might have been her privilege to enjoy.

Although her father was a Roman senator of a pagan government, he and his wife belonged to the Christian faith. It was very hard to be a Christian in those days. Often it had to be kept a secret because the pagans were only too anxious to do away with them.

St. Cecilia grew to be very beautiful and no doubt it was her devout life which reflected in her face. When she was sixteen years old she married a good man named Valerian. It was through her pious example that he became a Christian too. But alas, before many years he died a martyr to the faith.

It was not long before St. Cecilia was brought to the test. She refused to worship the pagan idols. They subjected her to many tortures which she miraculously survived. Finally the Romans ordered her beheaded. The executioner, impressed by her beauty, dreaded to kill her. He struck three blows with the ax as he was bid, but without the necessary force to end her life. Poor St. Cecilia had to suffer for several days before she finally died. But during that time she was very brave and made many converts. There is a beautiful statue in Italy which shows St. Cecilia's execution. She lies face downward with her head on the block. Even the great gash on the back of her neck is visible.

Coupled with St. Cecilia's great piety was her love for music. It is said that even the angels from heaven appeared in order to listen to her divine playing. She is given the credit of having played several different kinds of instruments as well as having a beautiful voice. She has been the inspiration of artists of all time.

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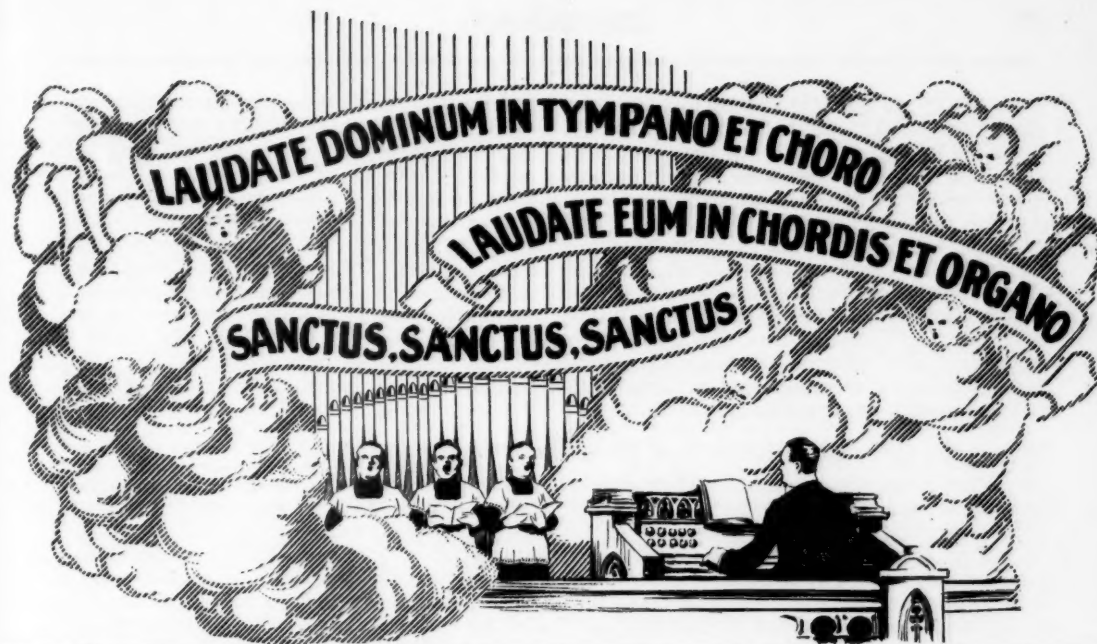
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THE WHY AND HOW OF CHURCH MUSIC. The Motu Proprio on Church Music and Its Application.

Rev. Joseph J. Pierron.

(Continuation.)

Jean Jacque Rosseau, Infidel Philosopher :

"Far from introducing our music into the Gregorian, I am convinced we would gain if the Gregorian were introduced into our own music . . . One must be devoid, I do not say of piety, but I say, devoid of all taste to prefer music (modern) in our churches to the Gregorian Chant: The Gregorian Chant is by far to be preferred to this effeminate and theatrical, clumsy and shallow music which in some churches is allowed to take its place without dignity, without taste, without propriety and consideration for the place desecrated in this manner."

Jacque Holévy (Jewish Opera Composer) :

"How can Catholic priests possessing, as they do, in the Gregorian Chant, the most beautiful, religious melody on earth, admit the poverty of our modern music into their churches?"

A. Fr. Thiebaut, Art Critic (Protestant) :

"The Catholic Church had above all, in keeping with her system, the most urgent reason to retain the grand primitive chants known as Ambrosian and Gregorian, those truly heavenly and sublime songs and intonations, which being created by genius in the best primitive age and fostered by art, stir the hearts of men more than many of our modern compositions written mainly for effect."

J. N. Forkel, Music Historian (Protestant) :

"The Gregorian has now endured twelve full centuries and is likely to endure as long as religious exercises and common religious song shall endure among men. Even this long life of the Gregorian Chant proves that it must possess the true characteristics of a universally popular song, if that could not be demonstrated from the nature of the matter. A thing that succeeded in maintaining itself in the course of so many centuries particularly such in which art, with which it must be classed, experienced the most varied changes and improvements, must possess an indestructible worth." A critic in the Berlin "Music Zeitung" writes:

"From an artistic standpoint we must confess that the Gregorian Chants in spite of the simplicity and unity innate in their ecclesiastical character, exhibit nevertheless unusual variety; moreover that the melodies reflect most accurately the meaning of the text, that both text and melody are ever perfectly one as of one mould. Who it was that wrote the text and the music is known in but few instances, mostly it was one and the same person, hence, that beautiful blending of poetry and music. The mightiest purpose of song is to reveal the emotions of the heart by musical sounds and to excite the same emotions in the hearths of the hearers. This object the Gregorian Chant attains to perfection, therefore, it will ever maintain its intrinsic worth in the mind of every discerning musician. To be sure, such as seek and also find the climax of musical art in bravuras, etc.; will scarcely be satisfied with the Gregorian Chant. But those who without prejudice consider the inner nature of music and its purpose especially in its religious and ecclesiastical bearings will be forced to admit that the Gregorian Chants are incomparable."

Otto Kade, Composer, Director and Historian (Protestant):

The Gregorian Chant in the widest sense—*vox verbi divini*—is of all the products which the Church has brought to light, the most independent, most peculiar, sincerely fervid and grandest creation! Nothing in the world can replace the profound worth of these character-types and song-forms, which it took the Church a thousand years to perfect. No music can compare with its impressive motifs; it is the most mysterious tone-language in the world; it is the most priceless possession of a congregation which has found in this profuse choice of melodies with which all liturgical texts are clothed, . . . a center in which art and Church meet. It is Sacred Scripture set to music."

A contributor to the London Morning Post wrote in 1906 as follows:

"One fact only has saved the musical part of the Roman service from becoming a mere affair of the circus. In most of the churches and in all the monasteries, abbeys, and convents the old Plain Chant has survived. It links the present to the past as with bonds of steel; it is the full and perfect expression of the words to which it is set, and with which indeed it grew up; it prepares us for the change which is now coming over the services with the re-introduction of truly devotional music. Its melodies are lovely beyond description in words, often they are sublime, and in them the sincere spirit of an earlier day is incarnate. We are aware that many of us Anglicans, especially if we have been accustomed to what are called 'bright and cheerful' services, find these tunes dull and meaningless; and so much the worse for us. 'Brightness and cheerfulness' have their place in religion, but there are solemn moments when they are not wanted, and suggest only buffoonery. Much of the Plain Song is cheerful enough, but its cheerfulness is that of a stained-glass window, not of a cut in a comic paper; its subject is religious. It is the music on which Catholicism must depend more and more as it brings back its services into some sort of relation with its innermost spirit."

What has been said so far about the traditional chant (and it is only a small part of what might be said) fully justifies the Holy Father's demand that "the ancient traditional Gregorian Chant *must*, therefore, be largely restored to the function of public worship," and that "special efforts are to be made to restore its use by the people." The latter demand, particularly caused a great deal of unnecessary apprehension and discussion. How can the people, it was asked, ever execute such involved, elaborate, difficult melodies? The answer is very simple: the people are not expected to sing elaborate and difficult melodies. Let the people sing the parts intended for popular rendition, i. e., the responses, the psalms of Vespers and Compline, the syllabic and quasi-syllabic chants of the Kyriale and the simpler hymns. The Introit, Offertory, Communion, the more elaborate parts of the Kyriale are to be executed by a choir of select voices, while the Gradual, Alleluja and Tract are unmistakably solo parts and never intended as anything else. Start with the children and, above all, give to the Chant an honest measure of time and study and all those much heralded and dreaded difficulties will soon prove up as imaginary.

4. Memorates hactenus notas praeter modum possidet quoque classica, prouti vulgo dicitur, polyphonia, Romanae Scholae praesertim, cuius saeculo xvi. Petrus-Aloisius Praenestinus exstitit perfectior; nec desuit postea exquisitae excellentiae, tum liturgicae tum musicae, opera proferre. Classica enim polyphonia ad gregorianos concentus, exemplum unicum musicae sacrae omnis, plane accedit, atque inde una cum gregoriano cantu ad sollemnia Ecclesiae maxima, quae in Caeremoniis Pontificiis habentur, excipi meruit. Quare et ipsa late in Sacris restituenda erit, apud insigniores Basilicas praesertim, apud cathedrales Ecclesias, apud seminaria aliaque ecclesiastica collegia, ubi ad rem necessaria minime desiderentur.

5. Ecclesia artium progressum indesinenter coluit, eique favit, ad religionis usum omnia admittens, quae hominis mens bona pulcraque per saeculorum cursum invenit, salvis tamen liturgicis legibus. Recentissimum itaque musicae genus et ipsum probatur, quippe quod opera excellentiae, sapientiae, gravitatis plena exhibeat, sacris Caeremoniis non indigna.

Quia vero recentioris musicae genus ad profanum usum praecipue ortum sit, in hoc maior erit collocanda cura, ne eiusmodi opera hodierno stylo accommodata quidquam profani afferant, neve theatralia argumenta redoleant, neu denique in ipsis formis externis ad exemplum profani cantus effingantur.

6. Inter varia recentioris musicae genera, theatralis stylus, superiore saeculo cum maxime in Italia vulgatus, ad divinas res prosequendas minus idoneus visus est; natura enim sua gregorianae rationi classicaeque polyphoniae, atque ideo supremae legi sacrae musices cuiusvis opponitur. Praeterea intima structura, rhythmus, conventionalismus, ut aiunt, recentioris huius artis, nonnisi male respondet iis, quae cantus verelutigenus postulat.

4. The above-mentioned qualities are also possessed in an excellent degree by the classic polyphony, especially of the Roman school, which reached the greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from the liturgical and musical standpoint. The classic polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognized and favored the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by the genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted in the Church, since it, too, furnished compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This, of its very nature, is diametrically opposed to the Gregorian Chant and the classic polyphony, and therefore to the most important law of all good music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

While Plain-Chant in its elements represented a developed art-form when taken over by the Church in the very beginning, classic polyphony was a long time coming, crude in its beginning, and rather slow in its development. Its earliest efforts appear at the end of the 9th century but its classic height was not reached until the 16th and 17th centuries. To us who are born polyphonically, as it were, this may sound incredible, yet such is history's tale.

We are all familiar with the individual who persists in singing his own "second" to every unison tune often with painful but imperturbable disregard of the set accompaniment. This practice of improvising a second melody to a cantus firmus marks the beginning of Polyphony. As the practice grew more general, the theory of music, always outdistanced by its practice, was forced to take cognizance of it and put it into writing; thus we have the beginning of part-writing, crude at first, nevertheless, on the way to the consummate perfection of the Roman (Palestrinian) School.

It would be very interesting and instructive to follow the gradual development of the new art, but quite beyond the scope of this commentary.* We are interested rather in the finished art-product, in its character, and appropriateness for the sacred liturgy.

*For further information we refer the reader to the excellent short "History of Church Music," by Dr. Carl Weinmann, Pustet.

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XIII.

VESPERS—ITS IMPORTANCE—ITS PARTS

176.—What is the meaning of the word "Vespers"?

The word "Vespers" is derived from the Greek word "Hesper," which means evening star; it denotes the particular time of the day when, after the sun-set, the evening star becomes visible.

In ancient times this evening service was called "Lucernarium"—Office of the Lights.—All the lights were lighted, incense was used, twelve psalms and two lessons were recited; it was the most solemn service of the day, and looked upon as a souvenir of the evening sacrifice in the Temple of Jerusalem concerning which the Royal Prophet had said: "Let my prayer be directed as incense in thy sight: the lifting up of my hands, AS EVENING SACRIFICE." (Ps. 140).

177.—Has Holy Church expressed any wish concerning the chanting of Vespers?

The second Plenary Council of Baltimore (1868) decreed (No. 379) that complete Vespers be sung on Sundays and feasts in all churches, as far as possible, after the Roman fashion, and that Vespers be never replaced by other exercises of piety; for the solemn worship approved by bishops of the Church and flourishing through so many centuries must be deemed pleasing to Almighty God."

178.—What ways and means has the same Council recommended?

To facilitate the introduction of Vespers, the Council further legislated (No. 380) that the rudiments of Gregorian chant be taught in parish schools, "so that gradually the greater part of the congregation might be enabled to join with the sacred ministers and the choir" in singing.

179.—May anything be omitted from Vespers?

The Third Plenary Council of Baltimore (1884) expressly declares (No. 118): "Moreover we will and command that, where the office of Vespers is performed, complete Vespers, that is, with integral Psalms, be sung."

180.—How can so many different antiphons, psalms and hymns be learned?

To meet this difficulty, a decree of the Sacred Congregation of Rites (Dec. 29th, 1884) happily declared that in mere parish churches, where there is no obligation of public recitation of the Divine Office, but where Vespers are sung for the devotion of the people, THE VESPERS MAY BE TAKEN FROM ANY OFFICE, such as of the Most Blessed Sacrament or of the Blessed Virgin, provided that

the sacred ministers privately recite the Vespers proper to the day.

A set of Vespers thus selected at the pleasure of the priest of the choirmaster is called VOTIVE VESPERS; such Vespers must accord in every respect with the Vespers of the Office selected, i. e. nothing must be added or omitted.

181.—Is it lawful to recite part of the text?

Yes, for grave reasons, for instance scarcity of voices, the alternate verses of psalms, hymns, and the Magnificat may be recited in a clear and intelligible voice. A special ruling says that the *first* and the *last* stanza of hymns *must* be sung; likewise those stanzas that are said on bended knees, e. gr. O CRUX AVE.

182.—What is meant by FIRST and SECOND VESPERS?

First Vespers introduce the feast; they are celebrated on the eve preceding the feast; Second Vespers conclude the feast; they are chanted in the evening of the feastday itself.

Vespers sung in Parish churches on Sunday and Feast-days are always to be classified as SECOND VESPERS.

183.—What is meant by Commemoration?

By Commemoration is understood the chanting of antiphon, versicle and prayer of a feast when the whole of it cannot be celebrated. In the Votive Vespers of the Blessed Virgin there is a Commemoration of all the Saints which supplies for all the Commemorations incidental to the Ecclesiastical Year.

THE OPENING OF VESPERS

184.—How many melodies does the Vatican Antiphoner contain for the DEUS IN ADJUTORIUM?

It contains three melodies: (a) the TONUS FESTIVUS, to be employed on Doubles, Semidoubles, and Sundays; (b) the TONUS FERIA-LIS, to be employed on SIMPLE FEASTS and FERIAL DAYS; (c) the TONUS SOLEMNIS, to be used at choice on the greatest feasts. We here present the TONUS FESTIVUS.

Tonus festivus.

DEUS in adju-tō-ri-um me-um intēde.

q. Dōmi-ne ad adjuvāndum me festi-na. Glō-ri-a Patri, et Fi-

li-o, et Spi-ri-tu-i Sancto. Sic-ut e-rat in prin-ci-pi-o, et nunc,

et semper, et in sæcu-la sæcu-lō-rum. Amen. Alle-lū-ia.

A Septuagesima usque ad Pascha, loco Allelūia dicitur:

Laus ti-bi Dōmi-ne Rex æ-térnae glō-ri-æ.

185.—Why is there a QUARTER PAUSE after the words DEUS and DOMINE?

The Quarter Pause is here used to set off the noun of address with a MORA VOCIS, i. e., a slight lingering of voice on the last syllable; it is the oratorical pause of respect.

It is a matter of politeness and etiquette to give the person addressed the proper title, and then to deliver the message, or to present the petition.

186.—What rule must be observed in the phrasing of the GLORIA PATRI and the SICUT ERAT?

The GLORIA PATRI is sung by the whole choir in one steady sweep of tone; consequently only a quarter pause is observed after FILIO and ET SEMPER.

At the end of the Psalms the GLORIA PATRI and the SICUT ERAT are phrased differently, viz, after the pattern of the Psalm-tone, a whole pause being observed after FILIO and ET SEMPER.

THE ANTIPHONS AND PSALMS

187.—How many antiphons and psalms belong to the body of Vespers?

Five antiphons and five psalms make up the body of Vespers.

From now on we shall take the VOTIVE OF THE BLESSED VIRGIN for our pattern.—In order to understand the melody we must of necessity enter into a brief consideration of the text.—The antiphons are taken from the CANTICLE OF CANTICLES, and the sublime words are applied by Holy Church to the wonderful relations existing between MARY and the work of our REDEMPTION.

188.—What is the meaning of the first antiphon: DUM ESSET REX?

"While the King was at his repose, my spike-nard gave forth the odor of sweetness." By spike-nard is meant a most precious oriental plant, or the fragrant oil made therefrom. Aromatic oil often expresses in Holy Bible the fulness of grace or the perfection of virtue. Our Heavenly Mother possessed both in an unique degree. When applied to the time before the INCARNATION, the words would refer to the Son of God in the bosom of His Father, awaiting the fulness of time; preferably we apply these words to the nine months during which the Adorable Babe, unborn, rested, as on a couch, in Mary's chaste womb, and when her adoration of Him "gave forth the odor of sweetness." The Psalm DIXIT DOMINUS sees in grandest Messianic Vision Mary's Son raised to the throne of God as ETERNAL PRIEST AND KING. By her "Fiat Mihi" Mary had become Our Lord's inseparable partner in the work of our redemption. To express in music mysteries so sublime, Holy Church resorts to the Phrygian Mode; it furnishes the fire and incense of glowing adoration.

189.—What is the meaning of the second antiphon: LAEVA EJUS?

"His left hand is under my head, and his right hand shall embrace me." The "left" hand of God refers to the wonderful graces and privileges bestowed upon Mary during her lifetime, especially in the Immaculate Conception, in the Incarnation, and the practice of sublimest virtues; the "right" hand refers to that glory and exaltation which were bestowed upon her after her death, a glory which cannot be described. The Psalm LAUDATE PUERI has been called "the prelude to the MAGNIFICAT," and justly so. The Royal Prophet says: "Who is as the Lord our God, who dwelleth on high: and looketh down on the low things in heaven and in earth. Raising the needy from the earth?" The Blessed Virgin in her canticle magnifies the Lord because he has looked down upon the humility of his handmaid . . . "and hath exalted the humble . . ."

The harmonic Fourth Mode expresses worshipful admiration of the secret dealings of Divine Providence.

190.—What is the meaning of the third antiphon: NIGRA SUM?

"I am black, but comely, O ye daughters of Jerusalem; therefore hath the king loved me and brought me into his chamber." Mary declares herself of the race of man, which is very low and mean compared with the Angels, and infinitely low and mean when compared with the Godhead; she looks upon herself as a vile and worthless handmaid, and such she is of her own self. But almost in the same breath she admits that she is beautiful, "because God has regarded her lowliness." In the Psalm LAETATUS SUM she invites Jerusalem's Daughters, i. e., all god-loving souls, to praise the Most High in His Holy City. But Mary herself is "the mysterious city descended from God," protected and offering protection. Again the Third Mode has been chosen. Rising rapidly, like fire, it is best suited to portray the ardor of love which the Divine Lover has kindled in Mary's Immaculate Heart.

191.—What is the meaning of the fourth antiphon: JAM HIEMS TRANSIT?

"Now is the winter past, the rain is over; arise, my friend, and come." The time before the INCARNATION has been a long, dreary winter; with the coming of Jesus, "the real Sun," has come; all the promises made of old are fulfilled through Mary's co-operation. Consequently God feels in justice bound to exalt her and crown her Queen of Heaven: "Arise my friend, and come."

(Continued on Page 83)

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage
 of

**His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.**

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"..... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary.....

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it..... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

**THE ST. OLAF'S (LUTHERAN)
 CHOIR.**

This choir, which is now again on a limited tour of the country, must at this time be brought to the attention of our readers.

It is a choir which can only be spoken of in superlative terms and although fostered by a college of the same name in Northfield, Minn., it is a *bona fide church choir*.

What, or who, made this choir?

It is attributed to the genius of the director, Mr. F. Melius Christiansen; but this man answers the question

himself in these words: "We work."

Work!

Yes, work is the secret of success in everything, not genius.

The great Caruso, when commended on his results and achievements, evidently due to his genius, replied: "Not genius, but WORK."

To our mind, the attainments of this marvelous choir are not only due to their work, and that of their inspired teacher, but also to *what* they sing.

A glance at their programs shows that Bach predominates, with all the good old masters included.

It must be their appreciation, their love and understanding of the real and genuine that makes these singers work. Hence the success—hence this choir.

St. Olaf's Choir is an object lesson with a pointed moral for us.

Where—where is there a choir in anyone of our churches, schools, colleges or seminaries that can be even remotely compared to this St. Olaf's Choir!?

We say, it's *what* they sing.

This choir would never consider the church music of a Giorza, La Hache, Farmer, et al., as worthy of their personal efforts, much less worthy to be sung during their services.

The reported Easter programs in our churches tell us what music so many of our choir directors prefer. How many choirs reported compositions by Palestrina, Vittoria, Lasso, Lotti, etc., etc.?

Our own masters!

Our Palestrina—princeps musicae!

Alas, we are ignoring them—and choirs such as this St. Olaf's Choir have given a Palestrina, a Lasso, a place of honor in their repertoire!

When will we be able to boast of a choir similar to this St. Olaf's Choir!?

The Psalm *NISI DOMINUS* proclaims Mary as the most holy abode which God had built for His Incarnate Son, and a house of refuge for those that believed in Him. It is the firm and calm Eighth Mode, "the tone of the perfect," which beautifully voices these words of invitation.

192.—What is the meaning of the fifth antiphon: *SPECIOSA FACTA EST*?

"Thou wast made beautiful and sweet in thy delights, O holy Mother of God." Eye has not seen, ear has not heard, man's heart has not conceived, what God has prepared for the least of his Saints. What then must be the glory He has prepared for the most faithful Mother of His Only-begotten Son? Man's heart is thrilled at the mere thought—Mother Church is in admiration—all the world longs to see that glory, as the Hymn has it:

"O Mary my mother, I am longing to see
The glory thy Son has bestowed upon thee:
That heaven of glory, so purely thine own,
Reward that thy spotless virginity won."

In the Psalm *LAUDA JERUSALEM* we congratulate thee, O Mary, wonderful City of God, "because the Lord hath strengthened the bolts of thy gates, and hath blessed the children within thee." Forsooth, there is none like unto thee. "He hath not done in like manner to every nation: and his judgments he hath not made manifest to them." To express her admiration, Mother Church uses again the Fourth Mode.

Organ Stops and Pipes

By Mr. Philip Wirsching.

IN OUR article on the subject in the January issue of *The Caecilia*, we spoke principally of the Diapason, as the foundation of the musical structure of the organ. Up to the time of the first German organ arriving in England in the year 1851, built by Schulze of Paulinzelle in Thuringia for the Exhibition, rather scant attention was paid to this important stop and as is well known, the average Diapason of that time sounded more like a big Flute.

The success of the Schulze type of Diapason, so much admired even to this day in England, was primarily due to the adoption of the scales by Toepfer, whose writings had then just been published. For Flue pipes, Toepfer had worked out three scales, halving on the 17th, 18th and 19th pipe, respectively. Of these, Schulze used invariably the first one, halving on the 17th pipe. For the width of the mouth, he took two-sevenths of the circumference of the pipe and cut up one-fourth its width, the wind pressure never exceeding three and one-half inches and

less, but copiously supplied, in contrast to prevailing methods of today, when high wind pressures are favored and often with disastrous results, for true Diapason Tone can never be obtained on a high wind pressure, the claims of many builders notwithstanding. Due allowance is being made for difference in taste, a good perception of "tone color" is absolutely essential to a satisfactory result, and to those whose ears or tastes are critical in this respect, there is just as much difference between organs and organ tone as there is between a tawdry chromo-lithograph and the work of a master painting. But there are plenty of people who do not appreciate these differences and are satisfied with an organ so long as it makes plenty of noise.

Quality and not quantity, should, however, be the motto, which cannot be too often repeated, and the quality should extend to every stop in the organ. Just as an orchestra is built up of instruments each of which is pleasing in itself, but suitable for combination, so should the selection of organ stops be arranged. One pipe of a master like Schulze is a musical treat, and all the stops are in balance and support each other.

We now come to another family of organ stops, which in the modern organ has taken a place, almost as important as the Diapasons, the *STRINGS*. Stops belonging into that class start with the Violin Diapason or Geigenprincipal, Fugara, Viola da Gamba, Viola, Violine, Viola d'amore, Viole d'orchestre, Salicional, Aeoline, etc. Amongst these, imitating their prototypes in the orchestra, Viola, Viole d'orchestre, and Violine, remarkable fine specimens exist in the organs of our best builders. The modern organ would be lacking in orchestral brilliancy and soul were it not for judicious and artistically voiced supply of string stops. Since the introduction of the harmonique roller bridge, promptness of speech and exquisiteness of quality, have been the outstanding accomplishments in the voicing of string stops. In organs of note, we find now the so-called "floating string organ" playable on one or all manuals, the results of which are simply glorious. This innovation, if it may be called such, was first introduced in the organ built for the St. Louis Exposition, the specification of which were prepared by the well known writer and authority on organ matters, the late George Ashdown Audsley. The idea of a separate string organ was not new, it having been advocated already some twenty years before and previous to the publications of any of Audsley's books. In F. E. Robertson's "Treatise on Organ

Building" published in 1897, we read under paragraph 492 on page 322 the following:

"A complete family of string stops on a separate manual, or section of one, would have a most charming effect and would be most appropriate for a chamber or concert hall organ, but the writer does not know of any organ where this idea has been carried out."

The abnormally developed harmonics or overtones of the string stops, are responsible for the assertiveness of these stops, as well as their richness, which in contrast to Flutes, stopped and open, afford and make possible, beautiful tonal effects, by combining the two. A Violine 16-ft. in the Pedal organ, properly scaled and artistically voiced, resembling the double bass of the orchestra, is one of the glorious achievements of modern organ building.

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

(Continued)

3. Whence is this prayer taken?

ANS. This prayer, as a rule, is taken from the Old Testament, principally from the Psalms.

4. What does this indicate?

ANS. This indicates that the spirit of sacrifice of the Patriarchs and Prophets of the Old Law should be a source of edification for us, that we should be united with them, and, thus united, offer gifts upon the altar.

5. When was this prayer sung in ancient times?

ANS. In ancient times this prayer was sung during the time that the faithful approached the altar to offer the bread and wine which were to be used at Mass. An entire psalm was, therefore, sung, of which the present Offertory is a remnant.

6. Which Mass has no Offertory chant?

ANS. The Mass of Holy Saturday has no chant at the Offertory, because in ancient times the faithful did not communicate on this day.

7. What did the first Christians unite with the gifts they presented at the Offertory?

ANS. To the gifts for the Holy Sacrifice, the faithful united their good intentions, and devout sentiments; they offered their souls and bodies and all they possessed, renouncing all self-seeking.

8. What should we do during the Offertory?

ANS. We should acknowledge God to be the Creator, Preserver and Ruler of all things, who assists us in all spiritual and corporal necessities, and we should praise and thank Him for it.

9. In which Offertories is this brought into particular prominence?

ANS. This is expressed most clearly in the Offertories of the Masses for Sundays.

10. What does God do when we renounce our self-love?

ANS. When we have renounced our self-love and offered ourselves to God without reserve, He enters our souls to make His dwelling there, and confers innumerable graces upon us.

11. In which Offertories is this expressed?

ANS. This is expressed particularly in the Offertories of the Masses for the feasts of the Saints; for example, the Offertories for the feasts of Apostles and All Saints.

12. Should we also recommend Nature to God?

ANS. We should, likewise, speak for inanimate nature, declaring that it is the work of God, for which we should praise and thank Him.

13. In which Offertories should we do this in particular?

ANS. We should do this particularly in the Offertories for the feasts of the Lord; for example, Christmas and Easter.

14. Does the oblation of the Priest express the same idea?

ANS. The Priest, while offering the bread and wine, to which he has added some water, expresses the same idea; he acknowledges God to be the Creator, Preserver and Ruler of all things, and he prays God to make us partakers of His Divinity, even as He deigned to assume our humanity.

15. Is the Offertory chant an important prayer?

ANS. The Offertory chant is of the greatest importance, because, unless we offer our humble gifts to God, He will not confer heavenly graces upon us.

17. To what else does this prayer refer?

ANS. This prayer has reference, likewise, to the individual feasts, suggesting the sentiments with which to celebrate each one. It, therefore, belongs to the variable chants.

EXAMPLES OF THE OFFERTORY.

1. *The Third Mass of Christmas Day.*

Tui sunt coeli, et tua est terra: orbem terrarum et plenitudinem ejus tu fundasti; justitia et judicium praeclaratio sedis tuae. *Thine are the heavens, and Thine is the earth: the world, and the fulness thereof hast Thou founded: justice and judgment are the preparation of Thy throne.*

2. *Easter Sunday.*

Terra tremuit, et quivuit, dum resurgeret in judicio Deus, alleluia.

The earth trembled and was still: whilst God arose in judgment. Alleluia.

3. *Pentecost Sunday.*

Confirma hoc Deus, quod operatus es in nobis: a templo tuo, quod est in Jerusalem, tibi offerent reges munera, alleluia.

Confirm, O God, that which Thou hast wrought within us: from Thy temple, which is in Jerusalem, shall kings offer presents unto Thee: Alleluia.

4. *The Assumption of the Bl. Virgin Mary.*

Assumpta est Maria in coelum: gaudent angeli, collaudantes benedicunt Dominum, alleluia.

Mary is taken up to heaven: the Angels rejoice, praising, they bless the Lord. Alleluia.

5. *Masses for the Dead.*

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael representet eas in lucem sanctam: Quam olim Abrahae promisisti, et semini ejus.

Hostias et preces tibi Domine laudis offerimus hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the jaws of the lion, lest they fall into darkness, and the black gulf swallow them up.

But let Thy Standard-bearer, blessed Michael, bring them into holy light: which of old Thou didst promise unto Abraham and his seed.

We offer unto Thee, O Lord, this Sacrifice of prayer and praise: do Thou receive it on behalf of the souls of those whose memory we this day recall: make them, O Lord, to pass from death unto life: that life which

of old Thou didst promise to Abraham and his seed.

IX. PREFACE AND BENEDICTUS.

1. *The Antiphonal Chant to the Preface.*

Versicle. Dominus vobiscum.

Response. Et cum spiritu tuo.

V. Sursum corda.

R. Habemus ad Dominum.

V. Gratias agamus Domino Deo nostro.

R. Dignum et justum est.

V. The Lord be with you.

R. And with thy Spirit.

V. Let us lift up our Hearts:

R. We do lift them up to the Lord.

V. Let us give thanks to the Lord our God.

R. It is meet and just.

2. *Preface on Trinity Sunday and on all Sundays which have no Proper.*

Vere dignum et justum est, aequum et salutare, nos tibi semper, et ubique gratias agere, Domine sancte, Pater omnipotens, aeternae Deus:

Qui cum unigenito Filio tuo, et Spiritu Sancto, unus es Deus, unus es Dominus: non in unius singularitate personae, sed in unius Trinitate substantiae.

Quod enim de tua gloria, revelante te credimus, hoc de Filio tuo, hoc de Spiritu Sancto, sine differentia discretonis sentimus.

Ut in confessione verae, sempiternaeque Deitatis, et in personis proprietates, et in essentia unitas, et in maiestate adoretur aequalitas.

Quam laudant Angeli atque Archangeli, Cherubin quoque ac Seraphim: qui non cessant clamare quotidie, una voce dicentes:

It is truly meet and just, right and salutary, that we should at all times and in all places give thanks unto Thee, Holy Lord, Father Almighty, Everlasting God: Who together with Thine only begotten Son and the Holy Ghost art one God and one Lord; not in the singleness of one person, but in the trinity of one substance.

For that which, by Thy revelation, we believe of Thy glory the same also do we hold as to Thy Son, the same as to the Holy Ghost, without difference or distinction.

That in the confession of the true and everlasting God-head, distinction in Person, unity in Essence, and equality in Majesty be adored.

Which the Angels and Archangels, the Cherubim also and Seraphim praise; who cease not daily to cry out with one voice: saying:

(Continued on next page)

(Continued from Page 79)

Classic polyphony is the direct lineal descendant of the Gregorian Chant whose liturgical characteristics it shares and with which it "agrees admirably." The characteristics of the Chant are based

First, on its diatonic tone material and its modal variety.

The Chant avoids chromatism because of its inherent character of weakness, effeminacy and sensual emotionalism. In some of the Church modes b-flat is frequently employed but only to avoid the unnatural harshness of the tritone (three consecutive full steps) namely, f-b-natural. A few melodies of the second mode employ e-flat. Since the ancients had no graphic means of expressing chromatic alterations, like the modern sharps and flats which may occur on any step of the scale, and the notation of the second mode gave them only d e f, they transposed these melodies a fifth higher where the b-flat gave them the interval demanded by tradition. Incidentally these transpositions prove with what fidelity the ancients preserved the purity of the traditional melodies in spite of an occasional conflict with a later theory.

It is this diatonic tone material which gives to the Gregorian chant its peculiar virility, forcefulness, dignity, and chasteness. Modern musicians, the greatest of them not excepted, frankly acknowledge this truth. That explains why they resort to mainly diatonic melodies whenever they desire to express the religious and sublime.

Modern music operates with only two scales, major and minor, while the Gregorian possesses eight scales or modes. To this is due its unrivalled expressiveness. The Chant gives expression to all the legitimate emotions of the human heart without resorting to the super-seasoning of modern chromatism. In point of fact, the Gregorian, because of its tonality, has shades of expression which modern music cannot attain.

Second, on its free, oratorical rhythm.

Rhythm is the life of music. It is the ordered measure of movement. As a living motion in time-duration it pertains to music, language, and dance. In a figurative sense it is applied to everything possessing order, proportion, and symmetry.

There are two ways of establishing symmetry, and accordingly there are two kinds of rhythm: (a) *mensural rhythm* effected by a fixed law, a strictly defined scheme, or a constant recurrence of equivalent time-units or groups; that is the rhythm of poetry and modern music; (b) *free or oratorical rhythm* depending on a free choice, or constantly changing use, of equal and unequal (duple and triple) time-units. This is the rhythm of oratory and Plain-chant. It is called free because in its movement and in the arrangement of its matter it is unhampered by any external mathematical formula.

(To be continued)

(Continued from Page 109)

3. The Sanctus.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy is the Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest.

4. The Benedictus.

Benedictus qui venit in nomine Domini Hosanna in excelsis.

Blessed is He that cometh in the name of the Lord: Hosanna in the highest.

1. What is the meaning of the word Preface, and what is understood thereby?

Ans. Preface means a prelude or introduction. By it we designate primarily the alternate singing of the versicles and responses by the Priest and congregation, also the hymn that follows which is sung by the Priest.

(To be continued.)

CHATS ABOUT CHOIRS AND CHURCH MUSIC.

(By F. J. Boerger, Indianapolis, Ind.)

The Object.

If through these informal chats, the writer succeeds in cheering up but one discouraged choir-leader or organist; or if some of our choirs are thereby made just a little bit better, he will not be sorry for having written them. And right here's where we're going to start today; namely, with a few words on

Enthusiasm in Choirs.

When a Catholic choir-leader compares the enthusiasm in the various German and Welsh singing societies of this country, with the indifference of singers in many of our Catholic choirs, he may ask: "Why is this?" Here we have, for instance, in our own city, four male choruses, averaging each perhaps thirty-five singers, rehearsing for two hours once a week, for nine or ten months, and giving two concerts a season, which concerts are, honestly, above the average in excellence. Rehearsals in these societies are fairly well attended.

The object? Promoting the German Volkslied. Surely, no mean motive. But how very much higher the character of the music, the motive, the reward, of singing in a Catholic church choir! Yet, let the twenty or more Catholic choir leaders of Indianapolis speak, and most of them will tell you that the attendance at their rehearsals is far from satisfactory. It's eternal humoring, coaxing, begging, often scolding, to get your girls and young men to come for an hour and a half once a week to practice. However, no organist or director of a volunteer choir need despair. Have singers pay small, very small, monthly dues, say ten cents a month. Then have two outings a year, in June and in October, let us say. They need not cost much. Celebrate the feast of St. Cecilia; sing for the pastor's feast day; now and then celebrate some deserving singer's birthday, etc. Have a few good secular songs for such occasions. Keeping this up with a vengeance, Mr., Miss or Mrs. choir leader, will hold your flock together, until one or the other dies, marries, or goes to the convent.

Congregational Singing.

In the matter of congregational singing, our Protestant friends are surely far ahead of us. Why? Protestant churches have their pipe organs toward the front or side of the church; the audience is often seated in a semi-circle, and the auditorium is smaller than the average Catholic church. Their hymns are also easier as a rule. With the minister standing before his audience, announcing each number and the verses, beating time and often leading in the hymn, why shouldn't congregational singing in Protestant churches be better than in ours? Our organists are, with few exceptions, in the rear of the church; the children below, in front. Result, dragging.

Orchestral Accompaniment of Masses.

It seems to the writer that, strictly, only string instruments and certain woodwinds and brasses are permitted during the High Mass by permission of the Bishop on special occasions. This is a wise decision, since too many woodwinds and brasses seem out of place in a Catholic church. Moreover, a single trombone and one or two horns or cornets, will drown out a whole choir of twenty to thirty voices. A string quintet is the ideal accompaniment. Most Masses with orchestral accompaniment are scored for eleven or twelve instruments, including besides the string quintet, flute, clarinet, two cornets, trombone, and tympani. At the Chicago, Saengerfest in 1924, only the string section of Stock's orchestra (perhaps thirty-five men) accompanied the massed choruses of more than three thousand singers, and they were strong enough for **another** thousand singers.

Liturgical Masses.

No dearth of masses—even of liturgical masses! It should seem easy to find suitable two- or four-voiced masses for Sundays or Feast days, but such isn't the case. Wonder why so many masses have been written? What's wrong with many of them? Uninspired, ordinary stuff! Out of a dozen you may find two or three worth while. Some of them may have a few measures of good music; but that's about all. What's necessary to be able to write a good mass? Well, first of all, a thorough knowledge of harmony; then, a clear understand-

ing of the entire text; and deep, rock-bottom faith. Besides all these requirements, there is inspiration, real inspiration, without which no composition can endure. In spite of all these facts, our publishers here and in Europe, will be getting out new masses by the score, some of which will perhaps never be sung.

A Capella Singing.

There is nothing new to the average organist or choir leader in what we have written in these chats. Neither is it news to Catholic organists that the use of the organ during the Sunday High Masses of Lent and Advent, is forbidden. It may be played on the third Sunday in Advent and the fourth Sunday of Lent. But why are there so few, so very few, choirs that observe this rule? Most of them fear they can't sing unaccompanied. But almost any choir can do this. Get a mass that can be rendered without accompaniment (there are quite a few such) then practice the various parts separately; practice them again; and once more, for good measure. Finally, when all the voices know their parts well, try them together. Stick to it, and you'll finally succeed in singing without accompaniment. Of course, we always have in mind the average mixed choir of voluntary singers, many of whom have had little, if any, vocal training. It would seem to vary the monotony also, now and then to have unaccompanied singing. Once a person gets accustomed to a capella singing, he wants more and more thereof. How many, who read this, have heard of the St. Olaf Lutheran choir, or the Roman singers? Not an instrument in sight, not even a tuning fork. But wasn't that fine singing? Those were the famous Italian singers! Well, the St. Olaf choir are just plain college boys and college girls from the little college town of Northfield, Minn. They change singers every few years, naturally. But they take infinite pains rehearsing daily, and following the instructions of an inspired and capable leader. None of us can perhaps ever get near to such fine singing as that of the two above named choirs, but we can try. Let us try and have more unaccompanied singing, at least during the above named Sundays of Lent and Advent.

A Hero.

When Organist Schulte of St. Augustine's, St. Louis, dies there ought to be chiseled on his tomb, in large letters, the word *Patience*. For more than ten years his lower limbs have been paralyzed, and he is obliged to go on two crutches. It takes him twenty minutes to go to the choir loft from his home, though he lives right next door to the church. He plays services almost daily. With his choir he sings difficult four-voiced masses. When he retires of an evening, he remains in one position almost the entire night, being unable to move himself. Though scarcely ever without pain, his friends tell me, he never once complains. We have known August Schulte since college days, and remember him for his modesty and his genuine piety. Should he, perchance, get to see this or hear of it—it will not be through the writer—we will get little thanks for this write-up. It is only his deep faith that keeps the man from discouragement and despair. Whenever any of us fellow organists are fed up on poor attendance at rehearsals, poor pipe organs, talkative sopranos and altos, and the like little troubles, let us think of poor Schulte and be satisfied.



School Music



Music Appreciation in the High School

By Miss Nell Jacobson.

PROGRESSIVE high schools should at least extend the study of music beyond the chorus and glee club. The next step should be a systematic course in music appreciation. This is usually elective, but the students who have had a good foundation in the grades will feel a desire to continue music as a favorite subject.

The course in music appreciation is very elastic, the length and content of which depend entirely on local conditions. For instance, some schools offer a three or even a four-year course, with recitation five times a week and full credit toward graduation. The other extreme is the school offering a one or two-year course with a weekly recitation of one hour.

The outlines of study may consist of appreciation based on the history of music. This is the simplest and perhaps the best way, as the topics may proceed in chronological order from the beginning of music to the present time. However, the tendency to dwell on cold historical facts should be avoided in the adoption of this system. The teacher should never lose sight of the fact that the objective in such a course is to create a love for the divine art. The one and only way this can be accomplished is listening to much good music under proper guidance. The historical background will serve as a skeleton or framework on which to build the artistic side of the course. There are text books now available which furnish a list of music belonging to each period of development. The music may be rendered by the teacher, by some advanced pupil, by an artist, by the glee club, by the orchestra, or by a reproducing instrument. A phonograph is almost a necessity as there are times when the music can be given in no other way. For instance, the boys and girls of "Main Street" would perhaps never hear a symphonic selection were it not for the phonograph; and the new, improved machines and records reproduce almost perfectly.

Some teacher may choose to have her outline consist entirely of the study of the opera, or to take, in detail, a few of the best known operas. Another plan might be the study of the orchestra, orchestral music and orchestral instruments. Still another course might consist of the study of the national schools. The study

of the piano alone is an interesting subject with a comprehensive survey of the works of Bach, Chopin, and others, down to the present day. The explanation and interpretation of a single concert program of classical music could be a revelation and inspiration even to more mature minds. Most children and many adults do not realize that the word "opus" comes from the Latin and means "work" or "musical composition."

Music memory contests are reaching such a high degree of perfection that they are becoming, in themselves, a valuable course in appreciation. The members of the In and About Chicago Music Supervisors' Club have an exceedingly interesting outline of study for the current year. Instead of selecting a list of unrelated composition, they have made musical form the objective. The general outline is divided into four groups entitled Recognition of Simple Dance Types, Nationality in Music, Program Music, and Sonata Form as Used by Classic, Romantic and Modern Schools. The Simple Dance Types are subdivided into march, gavotte, waltz, minuet, mazurka, and polonaise.

Under the heading of the march form, different types of marches are given, such as: Military,—Stars and Stripes Forever, Sousa; Triumphant,—Triumphal March from "Aida," Verdi; Wedding,—Wedding March from "Lohengrin," Wagner; Funeral,—Funeral March, Beethoven; Descriptive,—March Slave, Tschai-kowsky.

At the final contest the Chicago Symphony Orchestra will play a number of selections not included on the published list. The supposition is that the contestants will have heard enough examples of each form so that they can recognize the different types.

In taking up the study of the biography of a musician many of his works should first be introduced because the music and not the incidents of his life is the monument he has left for our inspiration and edification. Indeed, the private life of a few of the old masters was far from exemplary, but their works are almost divine. Pupils should hear enough music of one composer to become familiar with him and his style, just as they have learned to know James Fennimore Cooper by his Indian stories or Joseph Conrad by his sea stories. A thoughtful question asked by a seventh grade boy not long ago was, "Would Schubert have finished the Unfinished Symphony had he lived?"

The teacher of appreciation requires more qualifications than does the teacher in any other branch of music. She should possess a solid foundation in the academic subjects as well as music. Besides a pleasing personality she should have the indefinable art of making the subject interesting. She should guard against talking too much, wasting energy, both her own and her pupils', on tiresome details. Rather than to adhere strictly to the text she should make the subject vital. Pupils are fortunate to have a teacher of this type because, through her, a knowledge and appreciation will be acquired which will be the measure of their enjoyment of music all through life, and they will gain as much insight into the art as a "seasoned concert goer."

An interesting experiment to introduce four-part singing in the high school has been attempted in a small town in southwestern Wisconsin. Four boys from the brass section of the school orchestra lead the different parts with their instruments. This might prove a great help where the pupils are backward in reading music.

STORIES ABOUT MUSIC FOR CHILDREN.

Early Church Music.

Music was the last of the arts to be developed. Because there was nothing in nature which could be used as a model men had to work it out themselves. The fact that music got its first definite expression in the early Church leads one to believe these men received divine help. You know, at this time, the wonderful new religion was the motive for everything and skill in every branch of art was dedicated to the glory of God. Great architects built wonderful cathedrals which have lasted through the ages; the most skillful painters decorated the walls of these cathedrals; the most talented musicians composed masses to be sung in these cathedrals. Truly, instead of this period being called the Dark Ages, it should be named the Age of Enlightenment.

This expression of music adopted by the early Church was called the Chant, or Plain Song. The first Christians were very determined to have their music unlike the music of the wicked people of those times. For many years they would not even allow an accompaniment to the singing, the lyre and flute being considered pagan instruments.

At first the Chant was sung without regard to time, and a bar in the music only indicated that a breath should be taken. The text (or words) was the first thing to be considered and the music was written accordingly.

St. Ambrose, Bishop of Milan, who lived about three years after the birth of Christ, was the first musician to introduce the Chant into the Church service. The story of the life of this saintly and fearless man is very interesting. It is said that when he was a baby a swarm of bees alighted on his lips but did not harm him. One painter pictures him in bishop's robes with a beehive beside him. St. Augustine owed his conversion to the Chants of St. Ambrose.

Another man, who is even more prominent in the history of early Church music, is Pope Gregory I. Much credit is given him for our Catholic Church music as it is sung today. Both he and St. Ambrose borrowed from the music of the early Greeks, as the Romans had none to offer. Pope Gregory figured out a set of scales which were very similar to the old Greek tetrachords (four tones). They were called Gregorian scales, or modes. His music was all written in a large book called "The Antiphonal," which means "responsive singing." This book was chained to the altar of St. Peter's Church in Rome. It really meant that that kind of music should stay in the Church forever and ever. The Antiphonal is now the priceless possession of a monastery in Switzerland.

After many years, people forgot the beauty and stateliness of the Gregorian Chant and introduced light, operatic music into the service. Fearing that the pure style of Pope Gregory would be forgotten entirely, Pope Pius X asked that it be again used. It takes skill and practice to sing it as it should be sung, so let us all do our part to revive its beauty and solemnity.

The Clarinet

By Harry D. O'Neil.

TOGETHER with the cornet, the clarinet occupies a very important place in the band and orchestra. In the band the clarinet plays the parts usually taken by the violin in the orchestra. It is the most expressive of all wood-wind instruments; any dynamic force, from the softest to the loudest is possible on this instrument.

The clarinet uses a broad strip, narrowing at the top to an extremely fine edge, for a reed. To produce a tone the player presses the reed against his lower lip; then the vibrations of the reed set in motion the air column inside of the tube which is made of wood.

This instrument dates back to 1690. It was invented by John Christopher Denner of Nuremberg. An improvement on the old type was effected by Stadler of Vienna and in recent times by M. Sax of Paris. In 1843, Klose applied the Boehm system of keys. The two common systems today are the Boehm and the Albert. Most of the professional players, however, use the Boehm system.

The clarinet has six holes, covered by three fingers of each hand. When the fingers are released in succession, the natural scale is produced. The fingering of the clarinet is rather complex; therefore, it is extremely difficult to play the instrument in keys containing more than three sharps or flats.

Clarinets are made in different keys the most common being B-flat similar to the same key of the cornet. For practical uses the clarinet seems to produce the best results in this key. The A clarinet, sometimes used in orchestra

pieces, is oftentimes out of tune. In the older arrangements one finds parts for the C clarinet; this is because the C clarinet can play C, G, D, F, or B-flat, or the relative minors, without using more than two sharp or flat keys to form the diatonic scale.

Although the A clarinet is sometimes out of tune, nevertheless, in the past, noted musicians such as Mozart and Brahms, used this type of instrument in composition work, maintaining that its tones were especially full and the quality of tone, tender. The B-flat clarinet is the most brilliant of the three, and because of this fact it is used most in solo work.

The tone color of the clarinet varies with the register. The ordinary notes of the second scale are full and clear. In the lower register, below low C, the notes are very full and in addition to this, very somber and weird.

Johann Bach was the first composer to use the clarinet in the classical orchestra. He introduced a clarinet part into his "Orione" in 1763. Hadyn has used the clarinet effectively in "The Creation" and "The Seasons." Mozart was very fond of the clarinet tone and used the instrument to good advantage. It is interesting to know that Mozart wrote the clarinet parts now found in Handel's "Messiah." From then on the clarinet has made for itself a permanent place in the works of the great composers.

The symphony orchestra of today uses two clarinets to complete the instrumentation, and the military band uses from ten to fifteen clarinets to balance the brass.

NEW PUBLICATIONS

A New School of Gregorian Chant, by the Rev. Dominic Johnner, O. S. B., of Beuron Abbey. Third English edition based upon the fifth enlarged German edition. F. Pustet Co. 1925. Price \$2.00.

This is decidedly a classic and by far the most complete and thorough-going of anything like it in the English language. Not all the chapters of this delightful book have the same direct bearing on the practical execution of Plain Chant, yet from its every page the experienced and practical choir-master speaks to us. Its chapters are equally free from academic pedantry and keen speculation.

The first object of this book is to teach the singers to render the Chant correctly, then to render it artistically; thus it makes a direct appeal to all, to the advanced as well as to the beginners, for as the author correctly states: "The Chant's full beauty and perfection of its varied forms are only attained when treated as musical art."

It is particularly gratifying that the author has enlarged the chapter on the oratorical (free)

rhythm of the Chant. Next to the barbarous attempts to emasculate the Chant by simplifying its melodies, nothing can harm it more than the imposition of the mensuralistic straight-jacket of figured music. It would be just as artistic and logical to "enhance" the Cologne Cathedral with American sheet metal cornices as to "improve" the Chant by the mathematics of mensuralism.

There is a very concise and satisfying chapter on the history of Plain Chant; a very instructive one on "Liturgy and Plain Chant"; the esthetic element is not neglected and clear directions are given to facilitate the study and proper rendition of the Chant; the final chapter of the book, that on the organ accompaniment, is followed by a compilation of the chants and intonations of the Priest, both in the traditional and modern notation. A complex index ends the scholarly work.

The translators allowed a number of disturbing germanisms to creep into the text which, however, do not detract from the solid contents of the volume. J. J. P.

Kirchenmusik und Volk, Vorträge, Lesungen und Gedanken von Wilhelm Weitzel, Dompräbendar und Domorganist in Freiburg i. Br. Herder & Co. 1925. Price —

When this book of 216 pages in German was handed us for review, we thought that a cursory reading of a few chapters and the headings of the remaining ones would enable us to say a few courteous words of comment and thus easily perform the task of reviewer. We started to read and stopped only when the book came to an end. The author does a distinct service to the study of sacred liturgy in general, and to liturgical music in particular. He offers what he promises in the title, Lectures, Readings, Thoughts on the subject of "Church Music and the People" for priests, theologians, choir directors, organists, and singers.

The author very truthfully says that the prime requisite for the Church musician is neither musical talent, nor technical ability, but the "ecclesiastical spirit." His own "sentire cum ecclesia" permeates the entire contents of the book and makes it most refreshing reading. The chapters on Church music and Liturgy, Gregorian Chant, and The Duties of the Clergy Towards Church Music are strikingly well written.

To all who are interested and know German—a hearty "take and read." J. J. P.

St. Mary's Hymnal, compiled, arranged and edited by Christian A. Zittel, (in quantities 75c net); organ accompaniment (\$3.50 net).

This hymnal deserves the warmest commendation as a parochial hymn book. It contains not only the best of the grand old German hymns in English dress but also several plain chant masses, the Requiem Mass and the Vespers of the Blessed Virgin. The latter feature is particularly welcome at the present when the "Liturgical Movement" is arousing so much interest and attention. Those who wish to introduce and foster congregational singing in accordance with the Motu proprio of Pius X, will find in this hymnal all that a congregation may be reasonably expected to sing throughout the ecclesiastical year. The organ accompaniment is very dignified. H. G.

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MUSICAL PROGRAMS.

St. Benedict's Church, Chicago, Ill., under the direction of Rev. Wm. H. Dettmer, assisted by Ven. Sr. M. Waldimira, organist, and members of the Chicago Symphony Orchestra rendered the following during solemn Highmass on Easter Sunday: Prelude for organ and orchestra, Springer; Introit-Resurrexi, Gregorian Chant; Ordinary of the Mass—in honor SS. Cordis Jesu, Mitterer; Gradual—Haec Dies, Tappert; Sequence—Victimae Paschalis, Haller; Offertory—Terra Tremuit, Greith; Communio—Gregorian Chant; Auferstehungschor, Mitterer; Hallelujah Chorus, Handel.

Father Francis Missia was exceedingly busy in preparing the following music for the Holy Week and Easter services in various churches of St. Paul and Minneapolis, Minn.: For the Basilica of Saint Mary (Minneapolis, Minn.) Palm Sunday—Blessing of Palms, Gregorian Chant; Proper of the Mass, Gregorian Chant; Common of the Mass—"Missa Brevis, Andrea Gabrieli (1510-1586) Passion of Our Lord Jesus Christ chanted by seminarians of the St. Paul Seminary; Offertory Motet—Adoramus te Christe, Palestrina; Recessional—"O Sacred Head," Hassler (1600); In the evening Father Missia conducted "The Seven Last Words," Dubois, Mr. J. J. Beck, organist; During Benediction—Ave Verum, Mozart; Tantum Ergo, M. Haydn; Adoramus te Laudate (5th tone) Gregorian Chant. At St. Paul Seminary during the Tenebrae-processional, "Audi Benigne," Gregorian Chant; First Nocturn and Lauds (Antiphons and Psalms), Chant; First Lamentation sung by Mr. Donald Gregory, Gregorian Chant; Second Lamentation sung by the entire choir, harmonized by Cornell; Benedictus, Missa; Recessional "Ave Verum," Mozart.

Holy Thursday.—Singing by the school children. During the Tenebrae-Processional, "Jesu Dulcis," Kothé, First Nocturn and Lauds (Ant. and Psalms) Gregorian Chant; First Lamentation sung by Mr. Lambert Hoffman; Second Lamentation sung by Mr. Jos. Becker; Third Lamentation sung by the choir, harm. by Cornell; Benedictus, Missia; Tenebrae Factae Sunt, M. Haydn; Recessional—"Jesu Christe Pro Nobis," Gregorian Chant.

Good Friday.—Procession from the repository and Mass of the pre-sanctified. All music Gregorian Chant; Passion chanted by seminarians; "Tre Ore" services conducted by Father Reardon, music under the direction of Father Missia. Tenebrae-processional, "Popule Meus," Palestrina; First Nocturn and Lauds (Ant. and Psalms) Gregorian Chant; First Lamentation sung by Father Missia; Second Lamentation by Rev. F. J. Shenk; Third Lamentation

by the entire choir, harm. by Cornell; Benedictus, Missia; Vere Languores, Lotti; Recessional, "O Crux Ave," Kothé.

Holy Saturday.—During the services the school children sang the various parts according to the Gregorian Melodies.

Easter Sunday.—Organ prelude, "Christus Resurrexit," Ravanello; Processional Hallelujah Chorus, Handel; Vidi Aquam, Gregorian Chant; Proper of the Mass, Gregorian Chant; Common of the Mass, Rheinberger op. 169; Offertory, Terra Tremuit, Gruber; Te Deum, Rihovsky op. 4; Recessional, organ and orchestra, Meyerbeer.

Easter Sunday at the St. Paul Seminary.—Vidi Aquam, Gregorian Chant; Proprium Missae, Gregorian Chant; Commune Missae—Missa Solemnis—Yon; Offertory insert—Regina Coeli, Lotti; Recessional—Victoria! Surrexit Nostra, Gregorian Chant.

The Church of St. Mary, program prepared by Father Missia for Easter services—Organ prelude, Schminke; Vidi Aquam, Gregorian Chant; Proper of the Mass, Tozer; Common of the Mass, "Missa Te Deum," Yon; Offertory—Terra Tremuit, Gruber; Recessional—Hallelujah Chorus, Handel.

Church of the Ascension, program prepared by Father Missia. Processional—"Praise Ye the Lord," Molitor; Vidi Aquam, Gregorian Chant; Proper of the Mass, Tozer; Common of the Mass, "St. Thomas Mass," Silver; Offertory—"Terra Tremuit," Gruber; Recessional—Hallelujah Chorus, Handel.

Holy Family Church, St. Louis, Mo. The Tre Ore services under the direction of Mr. A. Seitzer, director and organist, consisted of Adoramus te, Clemens non Papa; O Bone Jesu, Ingegneri; Per signum, Durante; Stabat Mater, Nanini; Popule Meus, Victoria; Tenebrae Factae Sunt, M. Haydn; Christus Factus est, Anerio; In Monte Oliveti, Shubert; The Easter Sunday music—Vidi Aquam, Gregorian Chant; Missa Solemnis, Filke; Offertory—Terra Tremuit, Greith; During Benediction—Ave Verum, Mozart; Tantum Ergo, John Singenberger.

Cathedral of the Immaculate Conception, Kansas City, Mo. Under the direction of Mr. Joseph A. Raach, assisted by Miss Eileen Bowman, organist, broadcast on Palm Sunday over WDAF. Piano Solo, The Palms (Faure), Miss Eileen Bowman; The choir sang, O Vos Omnes, Witt; Our Father, Montani; O Domina, M. G.; Come All Ye Angels, Molitor; Piano Solo, O Sanctissima (Spindle), Miss Eileen Bowmann; The Choir, Cor. Jesu, Schweitzer; Ave Maria, Becker; O Bone Jesu, Palestrina; Anima Christi, Griesbacher; Tota Pulchra, Perosi; Jesu Dulcis, Kothé.

The Easter Sunday program was as follows—Organ, Christus Resurrexit,

Ravanello; Introit, Weirich; Kyrie, (Mother of God Mass), Tappert; Gloria, (Missa Stella Maris), Griesbacher; Sequence, Yon; Credo, (Missa SS. Cor. Jesu), Mitterer; Offertory, Terra Tremuit, Rees; Sanctus and Benedictus, (Missa Mater Admirabilis), Griesbacher; Agnus Dei, (Missa Stella Maris), Griesbacher; Organ, Alleluia, Dubois.

St. Francis Xavier's Church, (College), St. Louis, Mo. The choir of Clerics under the direction of Rev. A. S. Dimichino, S. J., and the choir of the church under the direction of Mr. George T. Devereux, gave the following programs:

Palm Sunday.—Hosanna, Chant; In Monte Oliveti, Martini; Pueri Hebraeorum, Occurunt Turbae, Gloria Laus, and Ingrediente, Gregorian Chant; Proper of the Mass, Tozer; Common of the Mass, Missa Choralis, Refice.

Tenebrae on Wednesday of Holy Week.—First Lamentation, Van Bohlen; Second Lamentation, Chant; Third Lamentation, Gruender. Responses I and II, Martini; Response III, De Vico; Miserere, Lasso; Benedictus, Gruender; Christus Factus Est, Anon.

Holy Thursday.—Proper of the Mass, Chant; Kyrie and Gloria, (Missa Regina Pacis), Yon; Gradual, Christus Factus Est, Anon; Credo, III, Chant; Sanctus, Benedictus, Agnus Dei, Becker; Motet, "Sacris Solemnis," Piel; Pange Lingua, Ett.

Tenebrae.—First Lamentation, Van Bohlen; Lamentation II, Chant; Lamentation III, Gruender; Response I, Palestrina; Responses II, and III, De Vico; Adoramus Te, Palestrina; Benedictus, Gruender; Christus Factus Est, Anon.

Good Friday.—Impropria, Vittoria; Adoramus Te, Palestrina; Vexilla Regis, Scharbach; Tenebrae.—Lamentations by Gruender and Van Bohlen; Responses, De Vico; Benedictus, Gruender; Stabat Mater, Gruender.

Easter Sunday.—Proper of the Mass, Tozer; Common of the Mass, Yon; Regina Coeli, Mauro-Cottone; Solemn Vespers.—O Salutaris, Bottiglieri; Tantum Ergo, Perosi; Regina Coeli, Mauro-Cottone.

Holy Name Cathedral, Chicago, Ill. On Palm Sunday the musical program was given by the students of the St. Mary of the Lake Seminary, (Mundelein, Ill.), under the direction of Otto A. Singenberger. Hosanna, Gregorian Chant; In monte Oliveti, Croce; Pueri, Chant; Processional (Cum Audisset), arr. Otto A. Singenberger; Gloria laus, Chant; Ingrediente, Otto A. Singenberger; Introit and Communio, Chant; Gradual and Tract, John Singenberger; Offertory—Improprium, Witt; Common of the Mass, (Mass in C), Schweitzer. Chanters, Messrs. Magner, Casey, O'Brien and Rezek.

One of the very few really good hymn books on the market today. Of all the hundreds offered for sale, but hardly a dozen can be recommended. This is one that can be. Space is limited to go into detail. Enough is said that this exceptionally fine book contains nothing but good music, and good English. O. S.

For the Three Hours Agony and Lent in General, Choruses for Four-Part Mixed Voices and in Unison, collected and composed by Ludwig Bonvin, S. J., (75c). The Boston Music Co., Boston, Mass.

The choruses contained in this collection are primarily intended for the devotion of the "Three

Hours Agony" on Good Friday. As this devotion is becoming more and more popular, Fr. Bonvin's publication is very timely. For each of the seven last words of our Lord two appropriate choruses are provided, one in four parts a *capella*, or with organ *ad libitum*, the other a unison chorus with organ accompaniment. There are similar choruses both for the beginning and the end of the devotion. The music is throughout strictly ecclesiastical and of a very high standard. Fr. Bonvin has collected the best that is available for such a solemn occasion and has himself contributed three compositions. Of course the music is also appropriate for lenten devotions in general. The collection can be recommended without qualification.

H. G.

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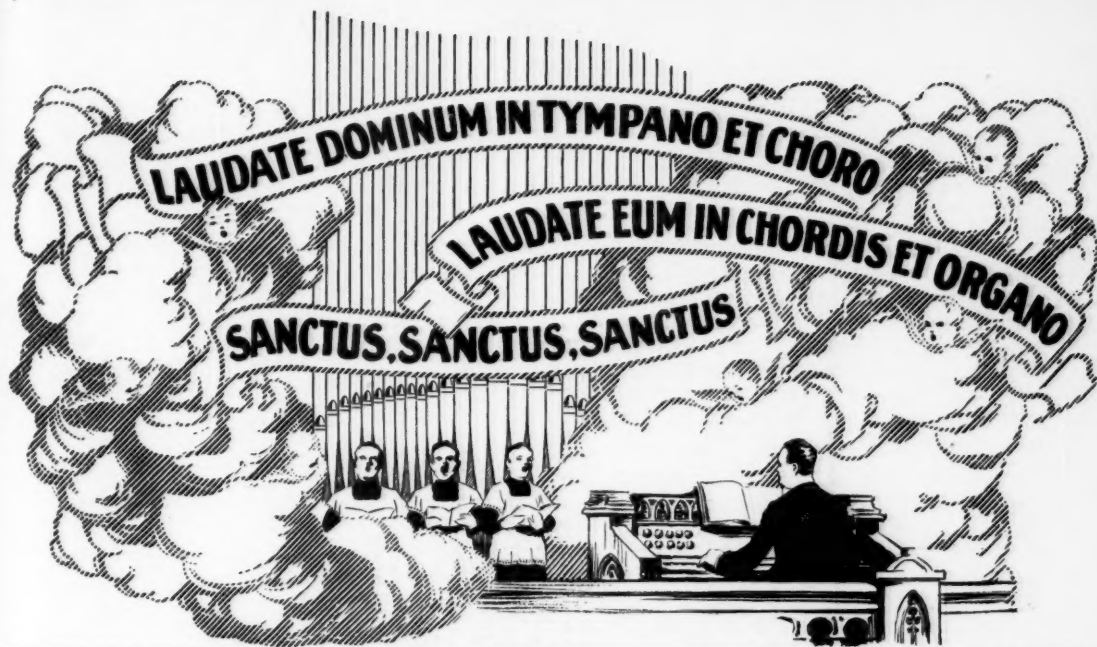
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THE WHY AND HOW OF CHURCH MUSIC.

The Motu Proprio on Church Music and Its Application.

Rev. Joseph J. Pierron.

(Continuation.)

The effect of mensural rhythm is undeniably monotonous and tiresome, and a good reader in scanning verse will conceal as much as possible the uniformity of rhythmic units (verse feet) and rhyme by reciting according to the logical sense and allowing the rhythm to be felt rather than heard. In other words, while he is held in shackles he would have his audience believe that he is free. Well balanced free rhythm, on the other hand, provides the proverbial variety which delights; it gives vigor and verve to periods and phrases; it makes an orator "silver-tongued." In the Chant the musical rhythm coincides with that of the text and remains free, i. e., accentual, even with texts written in quantitative prosody. Still the Chant has its own rhythm independent of the text, as is plainly to be seen in the larger neums and jubili.*

Third, on its purely vocal and melodic concept.

The Chant is intended for execution by the only living and most perfect instrument, the human voice, unaided by mechanical means. Its range is that of the human voice, its melodic intervals rarely exceeding a fifth are, unlike those of modern music, natural, unstrained, free from the risque. Intervals that offer some difficulty to the average singer, such as two successive fourths, are rarely employed except in solo parts. Modern music on the contrary, revels in forced, angular intervals that are easily performed on a musical instrument, but sound unnatural in the mouth of a singer.

It has been charged against the Chant, as a serious defect, that it is restricted to the tonal effects of the human voice. The heightening of vocal tone-color when con-

*The question of rhythm is very important and theoretically a subtle subject, Cicero says: "Est artis intimae," it belongs to the innermost nature of art, it requires profound study. In practice, however, one may ignore not only safely, but to advantage, the subtleties of speculative disquisition. Chant rhythm is easily acquired through contact with its oral tradition, i. e., by hearing it performed. After some practice the singer will gradually learn to strip off the mechanical restraint of modern mensural rhythm and will recover again the freedom of natural movement. In the same measure he will discover by himself the free rhythm of the Chant without the aid of oral demonstration.

trasted with instrumental timbre in ensemble work may be readily conceded; but again, it is not so much a question of the effective as of the fitting. If we but remember that the sacred text is the essential element of the liturgy, it will become evident at once that vocal music, as the natural interpreter, must predominate over instrumental music.*

The Chant was written without a thought of a concomitant voice or instrument; whatever harmony it possesses is latent or successive (melodic); it is pure monody, melody absolute, a perfect musical art-form.** It is the logical answer to, and complement of, the celebrant's monodic song at the Altar. It never withdraws the attention of the worshippers from the Altar (a common failing of modern music because of its spicy, sensual harmony), never excites sensual pleasure without chastening and sublimating it to correspond with the sacred place and action. That is why jaded appetites, men and women of worldly inclinations, incapable of entering into themselves find the monodic Chant so dull and unpalatable.

Classic polyphony is built up mainly on the eight modes of the Chant thus employing the Chant's diatonic tone material. Its scattered chromatics are used chiefly to palliate the full step upward to the tonic or key-note and are what musical terminology calls them, "accidentals," a means to an end, while in modern music they have become an end in themselves so predominant, in fact, as to make the customary signature of sharps and flats quite superfluous. Hence the striking absence of the sensuous in polyphony as compared to the pungent piquancy and feverish emotionalism of modern chromatic music; the one resembles the unadorned, chaste freshness and winsome simplicity of the "Little Flower," the other the obtrusive artificiality of the modern flapper with her bad taste for the paint box.

The same, *mutatis muntandis*, applies to the rhythm of the classic polyphony. Like that of the Chant, it is free. The old voice-parts written in straight melodic lines unimpeded by bars prove this conclusively. Further proof is found in the manipulation of the text which takes no account of up-beats or down-beats in the modern sense. To force classic polyphony into the straight-jacket of modern musical rhythm would mean its death. The foremost attention of a choir leader about to take up the study of this ancient music must be directed towards securing a very elastic text declamation; the singers must learn to place the accentuated syllables on the up-beats with the same ease as on the down-beats. The best way is to mark time by down-beats only.

Polyphony of necessity begets harmony, yet in the classic polyphony, because of its intrinsic relation to the purely melodic structure of the Chant, harmony is accidental rather than intentional, horizontal rather than perpendicular as in modern music. All its parts are accorded equal rights; all enjoy the same melodic independence, the intermediate and lowest developing as freely and fully as the uppermost.

*On this subject Richard Wagner, the greatest of the great, has this to say: "The first step towards the decadence of the truly Catholic Church music consisted in the introduction of orchestral instruments, whose increasingly free and independent use forced a sensual finery upon the religious expression, which disparaged it most keenly and exerted a most harmful influence upon (sacred) song itself. The human voice, the immediate bearer of the sacred text, but not the instrumental finery or, what is still worse, the trivial fiddling in most of our Church-pieces, must have prior preference in the Church, and if Church music is to recover its pristine purity, it must be represented by vocal music exclusively. In order to supply the only apparently necessary accompaniment, Christian genius has invented the fitting instrument which occupies an undisputed place in our Church. This is the organ which combines most ingeniously a great variety of tonal expression and cannot of its very nature attract to itself external distracting attention through sensual excitement."

**The Chant's strictly monodic character precludes the undulating splendor of polyphony the absence of which is, however, richly compensated by advantages peculiar to monody alone.

Monody makes for popularity, for popular music is essentially monodic springing not from the speculations of the intellect, but from the candor and simplicity of the heart. It will have none of the intricacies and limitations of part-song.

Monody gives to the artist absolute freedom of expression, never compelling him to sacrifice melodic beauty or logic in the interest of harmony.

Monody offers to the listener complete enjoyment of its melodic expression unimpaired by the infringement of other voices.

The object of modern music is not melody so much as harmony; hence the dominating influence of the top-most part forcing the rest into subordinate roles, the bass particularly being condemned to hop irredeemably in fourth and fifths.

Classic polyphony is purely vocal and, best of all, it is still free from the baneful influence of secularism which had already enslaved the sister arts and later on dominated all music, also Church music, notably that of the eighteenth century.

All of these characteristics combine to make Classic Polyphony the purest and best in Catholic Church Music, hence the correspondent of the London Morning Post quoted above can truthfully say: "The older music rolls along without a suggestion of display, lovely melody winding round lovely melody, and all combining to form a broad, sweeping, harmonious mass of tone that carries the spirit resistlessly with it. This is the true devotional music.

"To the non-religious, just as eighteenth-century music cries with a note of keen regret, so this early Church music suggests spring landscape, peaceful villages, a full, healthful, harmonious life. It is steeped in religious feeling, yet it is full of health. In the days that gave it birth religion was a concomitant of health. Hysteria came with later times, and as hysteria needs to be kept out of the Roman Church as well as many others, the old music may be looked on as a salutary influence even by those to whom music makes no special appeal."

Classic Polyphony reached its climax in the Roman School under Ioannes Petralysius Prenestinus (1526-1594) named Palestrina, after his native town in the Roman campagna. Palestrina was not an innovator, but a reformer in the sense that he purified contemporary music of its morbid excrescences, largely in the form of mathematical intricacies, which rendered the text unintelligible and caused the bitter but well deserved complaints against polyphonic music generally that led the Council of Trent to occupy itself with the reform of Church music. He introduced no new forms; he confined himself to the means of musical expression of his day which he employed with religious discretion and incomparable ingenuity, thus producing music of one piece with the liturgical text, full of dramatic force yet permeated with lyric beauty, with ethereal joy and peace. His music is severe yet melodious, forceful yet elegant, majestic yet simple. Over it all hovers an air of nobility, dignity, and supramundane sublimity that escapes description.

(To be continued)

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XIV.

Vespers—Concluded.

193.—What is meant by "Little Chapter" (Capitulum)?

By Little Chapter is meant a short reading from Holy Bible. The present reading is taken from Chapter 24 of Ecclesiasticus: "From the beginning and before the world, was I created, and unto the world to come I shall not cease to be, and in the holy dwelling place I have ministered before him."

194.—How many tonal inflections are observed in the chanting of the Capitulum?

Three inflections are observed: the Flexa, the Metrum, and the Punctum:

The musical notation consists of five staves, each representing a different tonal inflection in Gregorian Chant. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are written in a simple, rhythmic style typical of chant notation. Below each staff is the corresponding Latin text, with the inflection indicated by a bracket above the notes.

- Staff 1:** Ab i - ni - ti - o et an - te sae - cu -
- Staff 2:** la cre - a - ta sum, et us - que ad fu - tu -
- Staff 3:** rum sae - cu - lum non de - si - nam, et in ha -
- Staff 4:** bi - ta - ti - o - ne sanctam coram ip - so mi -
- Staff 5:** ni - stra - vi R. De - o gra - ti - as

195.—What does the choir sing in answer to the Capitulum?

The choir sings DEO GRATIAS as a response, observing the melody of the Punctum, as shown above.

The Capitulum introduces the second half of Vespers.—In places where the Divine Office is chanted daily, Vespers are divided here, whenever two feasts of equal rank follow each other the outgoing feast gets the first half of Vespers, and the incoming feast gets the second half, beginning with the Little Chapter.

196.—What is a Hymn?

A Hymn is a song of praise of God and the Saints, composed in verse, consisting of several stanzas, and concluding with the doxology, i. e. the praise of the Blessed Trinity.

The writing of Catholic Hymns was occasioned by heretics, who spread "the pest of depravation" in beautiful songs. To offset their evil influence eminent men composed orthodox (sound in doctrine) hymns, for instance, St. Ephrem of Syria, who died A. D. 373; St. Gregory of Nazianzus (387); St. Ambrose of Milan (397).

197.—Who wrote the Hymn "Ave maris stella?"

The author is not known for sure; but the Hymn is over a thousand years old, occurring in manuscripts of the 9th century.

198.—What must be observed in the singing of this Hymn?

The first stanza is sung by all the singers on bended knees.—If the Celebrant takes care of the intonation, he sings the first line STANDING at the foot of the altar, if the chanters intone, they do so on bended knees.—The other stanzas are sung alternately by choir and chanters; the doxology by all.

199.—How many melodies does the Vatican Antiphoner contain for this Hymn?

It contains the ancient Dorian melody (First Mode); a more recent composition in the Fourth, and another in the Seventh Mode.

The ancient Dorian Melody:



More recent melody in the Phrygian Mode:



More recent melody in the Mixed Lydian Mode:



There are about nineteen different translations of this Hymn. The one we give here is taken from THE HYMNS OF THE BREVIARY AND MISSAL, by Rev. Matthew Britt, O. S. B.—Benzinger Brothers, 1922. It hails from the pen of the Rev. G. R. Woodward, M. A.

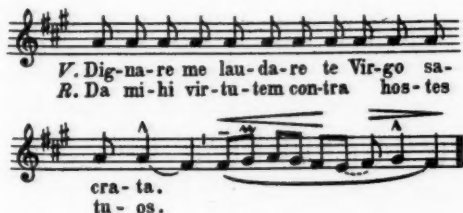
1. Hail, Sea-Star we name thee,
Ever-Maid acclaim thee,
God His Mother, Portal
To the Life immortal.
2. Ave was the token
By the Angel spoken:
Peace on earth it telleth,
Eva's name re-spelleth.
3. Free the worldly-minded,
Luminate the blinded,
Every ill repressing,
Win us every blessing.
4. Plead, and play the Mother!
He will, and no other,
Born for our salvation,
Hear thy supplication.
5. Maiden meek and lowly,
Singularity holy,
Loose the sins and chain us;
Sanctify, sustain us.
6. Help us live in pureness,
Smooth our way with sureness,
Till we also eye Thee,
Jesu, ever nigh Thee.
7. Father, Son, we bless Thee,
Likewise do confess Thee,
Holy Spirit, Trinal,
Onely, first and final. Amen.

200.—Why are so many notes attached to the last syllable of Versicle and Response?

It is only between the Hymn and the Magnificat antiphon that the versicle is enriched with a neum, in order to form a fit transition from the simpler to the more elaborate melodies. The Cantorinus Vaticanus gives in the first place the ancient "Tonus cum neuma," which applied to present Vespers sounds thus:



In the second place a more recent version is given, thus:



201.—What place in Vespers does the Magnificat hold?

The Magnificat, being the Canticle of the Blessed Virgin, holds the place of honor, towards which all other parts converge.

The Canticle Magnificat is Mary's answer to Elizabeth's greeting: "Blessed art thou among women, and blessed is the fruit of thy womb." It is the song of triumphant humility.—While admitting her own greatness, Mary turns all praise back to God "who has done great things to her." At the same time it is a prophetic Canticle, proclaiming the downfall of all self-constituted greatness, from Lucifer down to the last proud soul.

202.—What lesson is contained in the Magnificat-Antiphon?

The Antiphon "Beatam me dicent"—All generations shall call me blessed, because God hath regarded the humility of his handmaid," proclaim first and foremost the fulfilment of Mary's prophecy, which to all the world is clearer than the light of the sun.—Just think of the Angelus Bell, which through all the lands announces three times EVERY DAY Mary's share in the work of the Incarnation.

In truth, the so-called "Great Ones" of History are dead and forgotten, whilst the Humble Maid of Nazareth is daily "called blessed" by all generations.—For the melodic setting the Eighth Mode has been chosen. There is something calm and very definite in the tonal steps; it is the unalterable assurance that God shall ever exalt the humble.

203.—How is the Magnificat sung?

There are two ways of singing it: a) in the "festive tone"; b) in the "solemn tone."

a) The Festive Tone:



The word "Magnificat," being a phrase by itself, has an elaborate melody; from the second verse to the end the regular intonation is observed for all verses.

b) The Solemn Tone:

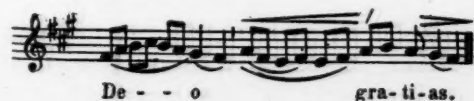


204.—What follows after the Magnificat and Antiphon are sung?

The priest now sings the greeting DOMINUS VOBISCUM, to which the choir makes answer by singing ET CUM SPIRITU TUO; after the prayer the choir sings AMEN, in the same manner as at High Mass.—Then the chanters sing:



The choir answers by singing:



(Continued on page 127)

The Caecilia.**OTTO A. SINGENBERGER.....Editor**

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
Edited and published under the special patronage
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**His Eminence George Cardinal Mundelein,
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December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

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"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

CHICAGO LEADS THE WAY! A Chorus of 50,000 School Children to Sing the Missa de Angelis.

One of the outstanding features of the Twenty-eighth International Eucharistic Congress to be held in Chicago June 20th-24th of this year will be the singing of the Missa de Angelis by 50,000 children of the parochial schools on Children's Day, June 21st.

Upon returning from Rome in 1925, His Eminence George Cardinal Mundelein was asked whether Gregorian Chant would be a subject for discussion at the Eucharistic Congress. His

Eminence, in his characteristic way, replied: "We will not talk Gregorian Chant, we will sing it."

Every parochial school in Chicago, today, is singing Gregorian Chant. Not only are most pastors waiting for the Eucharistic Congress to have the Missa de Angelis sung, but, they are having the same sung at various times during High-Mass on Sundays, and in many cases on week-days, and what is more—the children like to sing the Mass, and the teachers enjoy teaching the same.

After all, it will be of little consequence of how well the children will sing the Mass on the day itself, what matters is the lasting and favorable impression all this will leave with these children. Such impressions are carried through life.

Never, since the Motu Proprio of Pius X. of blessed memory, have such steps been taken to introduce Chant in any one diocese.

It is a step in the right direction!

It means that Chant has been brought home to those who in many instances were prejudiced, and to those who thought Chant could not be introduced without overcoming many imaginary obstacles.

It proves that where there is a will, there is a way!

It also shows that if Gregorian Chant were talked less, and sung more, the Church in a very short time would again be in full possession of its own music.

Chicago leads the way! Who will follow?

The priest now adds the prayer FIDELIUM ANIMAE on a lower pitch, and the choir says AMEN.—The Pater noster is said in silence for the Poor Souls. Then follows the prayer for the living: DOMINUS DET NOBIS SUAM PACEM, to which the choir answers ET VITAM AETERNAM. AMEN. (According to the Cantorinus it is said on the same low pitch.)

205.—How are Vespers concluded?

Vespers are concluded by the singing of one of the Four Antiphons of Our Lady. These Antiphons are varied as follows:

ALMA REDEMPTORIS is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive.

AVE REGINA is sung from the Compline of Purification till Wednesday in Holy Week.

REGINA COELI is sung from Compline of Holy Saturday till the first Vespers of Trinity Sunday exclusive.

SALVE REGINA from first Vespers of Trinity until Advent.

Each of these Antiphons may be sung in the original elaborate melody, or in the more recent simple version.

Catechism of Liturgy in Questions and Answers

FOR THE USE OF

Choirmasters, Church-Choirs and Parochial Schools.

F. J. Battlogg.

(Continued)

2. When does the Preface begin and what is its meaning?

ANS. The Preface begins as soon as the Priest has ended the prayers after the Offertory, and it forms the introduction to the second principal part of the Mass, called the Consecration, also the Canon.

3. How many Prefaces are there?

ANS. There are eleven Prefaces proper to the principal feasts or seasons of the ecclesiastical year: namely, Christmas, Epiphany, Lent, Passion-tide, Easter, Pentecost, Ascension, Holy Trinity, feasts of Blessed Virgin, Apostles and the Ferial Days. The Preface of the Holy Trinity is used on all Sundays from Trinity Sunday to Christmas and from the feast of the Epiphany to Lent, when none of the above mentioned feasts fall on Sunday.

4. Of how many parts does the Preface consist?

ANS. The Preface consists of three parts, the first being an act of thanksgiving to God the Father as Creator; the second part refers to the feast being celebrated, and the third part is an invitation to join with the angels in singing Sanctus.

5. Does the Sanctus belong to the Preface?

ANS. The Sanctus, together with the Preface, forms one hymn, it being the conclusion, or response which the choir makes to the chant of the Priest.

6. Whence are the words of the Sanctus taken?

ANS. The words are taken from the fifth chapter of the Prophet Isaias, where he describes a heavenly vision of the angels surrounding the throne of God and singing the Sanctus.

7. What is the Sanctus accordingly?

ANS. The Sanctus is the hymn of praise of the angel choirs before the throne of God.

8. What conclusion should we draw for ourselves?

ANS. We should resolve

- 1) To imitate the zeal and fervor of the angels in singing and reciting the Sanctus;
- 2) Prepare ourselves, thereby, to be united with the angelic choirs in the life to come;
- 3) Beseech the angels to assist us in singing the Sanctus worthily to praise God.

9. How is the Sanctus concluded?

ANS. The Sanctus is concluded with the words "Hosanna in excelsis."

10. What is the meaning of the word Hosanna?

ANS. The word Hosanna is, like Amen and Alleluia, a Hebrew word and is an expression of joyful greeting, as upon the triumphal entry of the Saviour in Jerusalem; it may also mean "Save us, we pray!"

11. Whence are the Hosanna and Benedictus taken?

ANS. They are both found in the 117th psalm, which refers to the Messiah, likewise in the Gospel which describes the triumphal entry of Jesus into Jerusalem on Palm Sunday.

12. What is understood by the Benedictus?

ANS. By the Benedictus reference is made to Jesus Christ who is about to descend upon the altar under the form of bread and wine.

13. What should we recall to our minds each time we sing or recite the Benedictus?

Ans. We should

- 1) Remember the entrance of Jesus into Jerusalem on Palm Sunday, which was the solemn commencement of the week of His Passion, and, considering His sufferings and death, we should welcome Him in all sincerity and truth;
- 2) Represent to ourselves the Last Judgment and the entrance of the Lord into the heavenly Jerusalem, where the choirs of the blessed will welcome Him with the Benedictus, as Sts. Cyril and Ephrem teach us.

14. What place in the Mass has the Preface, together with the Sanctus and Benedictus?

Ans. The Preface, with the Sanctus and Benedictus, is the last chant immediately before the Consecration.

15. What prayer after the Consecration corresponds to the Preface?

Ans. The Pater Noster or Lord's Prayer after the Consecration corresponds to the Preface.

16. How does the Preface rank among the chants before the Consecration?

Ans. Among the chants before the Consecration the Preface ranks highest; it is a prayer of praise and thanksgiving for our Redemption, and for the "visible gifts" which the devout faithful behold.

17. What do we understand by "visible gifts"?

Ans. By "visible gifts" we understand the Eucharistic presence of Jesus under the forms of bread and wine, which may be seen by all.

18. What should we represent to our minds even during the Preface and the Sanctus?

Ans. St. Chrysostom teaches us to place ourselves in the Eucharistic presence of Jesus, even during the Preface, as we are reminded by the "Sursum corda."

19. How should we sing or recite the Sanctus?

Ans. We should sing the Sanctus with deep humility, in fear and trembling, even as the angels do.

X. THE PATER NOSTER.

Oremus: Praeceptis salutaribus moniti et divina institutione formati audemus dicere: Pater noster, qui es in coelis, sanctificetur nomen tuum, adveniat regnum tuum, fiat voluntas tua sicut in coelo et in terra.

Panem nostrum quotidianum da nobis hodie.

Et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris.

Et ne nos inducas in tentationem. sed libera nos a malo. Amen.

Let us pray: Instructed by salutary precepts and taught by Divine example, we presume to say:

Our Father, who art in heaven, hallowed by Thy Name: Thy kingdom come: Thy will be done on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation. But deliver us from evil. Amen.

1. What other name has the Pater Noster?

Ans. The Pater Noster is also called Oratio Dominica or the Lord's prayer.

2. Who sings the Pater Noster at Mass?

Ans. The Priest sings the Pater Noster at Mass as far as the last petition, "Sed libera nos a malo," which is sung by the choir.

3. How does the Pater Noster rank among the chants after the Consecration?

Ans. Among the chants after the Consecration the Pater Noster ranks highest: it is the first chant after the Consecration and, at the same time, a preparation for the Communion.

4. Why is the Pater Noster the most excellent of all prayers?

Ans. The Pater Noster is the most excellent of all prayers because our Lord Himself taught it, commanding us thus to pray; it is the model of all other prayers.

5. What should we do while the priest sings the Pater Noster?

Ans. While the Priest sings the Pater Noster, we should recite it with him, at the same time paying attention to the beautiful melody.

6. What follows the Pater Noster?

Ans. After the Pater Noster the Priest divides the Sacred Host, saying, at the same time: "Pax Domini sit semper vobiscum," May the peace of the Lord remain always with us. Then follows the kiss of peace.

XI. THE AGNUS DEI.

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem.

Lamb of God, Who takest away the sins of the world, have mercy on us. Grant us peace.

1. How often is the Agnus Dei recited or sung?

Ans. The Agnus Dei is recited three times by the Priest and sung three times by the choir. The third time, instead of "Miserere nobis," the words "Dona nobis pacem," "Give us peace," are added. In Requiem Masses the words "Dona eis requiem," "Give them rest," are substituted.

2. In what Masses is the Agnus Dei omitted?

ANS. The Agnus Dei is omitted in the Mass of Holy Saturday, because on this day there is no Communion for the laity.

3. What place in the Mass has the Agnus Dei?

ANS. The Agnus Dei is sung immediately before the Communion; after the Priest has recited it, he recites three prayers in a low voice and then communicates. The choir should begin the Agnus Dei at the same time the Priest commences to recite it.

4. Of whom does the Agnus Dei remind us?

ANS. The Agnus Dei reminds us of St. John the Baptist, who when he saw our Lord approaching, said: "Behold the Lamb of God, who taketh away the sins of the world." Before the Communion, we too, behold the Eucharistic Christ, who will come into our hearts.

5. With what sentiments should we be filled before receiving Holy Communion?

ANS. We should

- 1) Acknowledge our sinfulness;
- 2) Beg God to have mercy on us;
- 3) Renounce our self-love and give up ourselves unreservedly to the will of God.

6. What does our Saviour do for us, if we have prepared in this manner?

ANS. Our Divine Saviour makes us partakers of His Divinity and humanity, and so the earth is filled with the glory of God.

7. Why is the Agnus Dei repeated three times?

ANS. This three-fold repetition is of frequent occurrence in the chants, as for instance, in the Kyrie, the repetition of "miserere nobis" in the Gloria, the Sanctus, and the Agnus Dei. This is done

- 1) In reference to the most Holy Trinity;
- 2) That these prayers by frequent repetition may make a deeper impression upon our hearts.

XII. THE COMMUNIO.

1. When does the Priest recite the Communion and when should it be sung by the choir?

ANS. The Priest recites the Communion immediately after the purification of the chalice, and the choir sings it during the purification of the chalice.

2. What is the Communion?

ANS. The Communion is an antiphon, a short prayer, a psalm verse, or a sentence from the lessons of the feast.

3. To what class of chants does the Communion belong?

ANS. The Communion belongs to the variable chants; it is, therefore, a festival chant, and from Easter to Trinity Sunday Alleluia is added.

4. For what other purpose might the faithful employ the Communion?

ANS. The faithful may also use the Communion as a short ejaculatory prayer during the day.

5. What follows the Communion?

ANS. The Communion is followed by the salutation of the Priest, which is succeeded by the prayer of the Church, called Post-communion, then, with the "Ite missa est" follows the dismissal of the people.

EXAMPLES OF THE COMMUNIO.

1. *The Third Mass of Christmas Day.*

Viderunt omnes fines terrae salutare Dei nostri. All the ends of the earth have seen the salvation of our God.

2. *Easter Sunday.*

Pascha nostram immolatus est Christus, alleluia: itaque epulemur in azymis sinceritatis et veritatis. Alleluia, alleluia, alleluia.

Christ our Pasch is sacrificed, alleluia: therefore let us feast on the unleavened bread of sincerity and truth. Alleluia, alleluia, alleluia.

3. *Pentecost Sunday.*

Factus est repente de coelo sonus tamquam advenientis spiritus vehementis, ubi erant sedentes, Alleluia: et repleti sunt omnes Spiritu Sancto, loquentes magnalia Dei: alleluia, alleluia.

There came suddenly a sound from heaven, as of a mighty wind coming, where they were sitting, alleluia: and they were all filled with the Holy Ghost, speaking the mighty works of God, alleluia, alleluia.

4. *Feast of the Assumption of the Blessed Virgin Mary.*

Optimam partem elegit sibi Maria; quae non auferetur ab ea in aeternam.

Mary hath chosen for herself the best part: which shall not be taken from her for ever.

5. *Masses for the Dead.*

Lux aeterna luceat eis Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Cum sanctis etc.

Light eternal shine upon them, O Lord, with Thy Saints forever, because thou art gracious. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. With Thy Saints, etc.

(To be concluded)



School Music



A Resume of the Music Supervisors' National Conference

THE annual convention of the largest body of professional musicians in the world was held at Detroit during the week of April 12-16. It was the most enthusiastic, the most inspiring, and the most profitable meeting ever assembled for the cause of school music. President Edgar B. Gordon formally opened the meeting in the ballroom of the Book-Cadillac Hotel, with an address entitled "Some Significant Tendencies in Music Education." In comparing the present convention with the one held at Pittsburgh in 1915, he handled the subject retrospectively. He termed the past decade a "thrilling chapter" in music education. Mention was made of Mr. Will Earhart, who, even in those "way back when" days, had done significant work as organizer and conductor of school orchestras.

For the sake of convenience, most of the meetings were general sessions. This gave every one an opportunity to hear nearly everything in places of easy access. On Monday afternoon the general session, held at Orchestra Hall, was opened with an excellent program given by the Pauline Avenue Public School Choir, of Toronto, Canada. They sang a group of unison and part songs by British composers. Duncan McKenzie, Director of Music of Toronto, further contributed to the success of the Conference by delivering an address that day entitled "Competition Festivals in the British Empire." The fact that there were other visitors from Canada and even from England, leads one to believe that the scope of the Conference is assuming international proportions.

Following the music by the Canadian Choir was an address, "Music and Its Function: A Quest for Basic Principles," delivered by Mr. Earhart. He handled the subject from a psychological point of view and in a scholarly fashion.

The next address, "Appreciation: A Definition and Some Conclusions," by Dr. Thomas H. Briggs of Teachers' College, Columbia University, was very interesting because he spoke from the standpoint of the layman or listener. He said the larger audiences of today indicate that there is a greater increase of listeners than producers. He added that the "invisible singers" were doing much to further the appreciation of music.

Singing by the Grenville High School Choral Club, of Cleveland, Ohio, brought high com-

mendations for its director, Griffith J. Jones. One of Mr. Jones' aims is to develop absolute pitch and much of the singing was unaccompanied.

Apropos of pitch came the startling statement from Howard Hanson, Director of the Eastman School of Rochester, New York, that absolute pitch could be more easily acquired with the banishment of the movable "do." This was the kernel of his address entitled "What the Musician Outside of the Public Schools Expects of the Supervisor." He averred that calling the tonic or first tone of each key "do" was confusing; that the so-fa system disrupted the minor scale; that the system broke up completely in modulation. On the other hand, he believes that if each note were called only by its pitch name; that if f sharp were called "f" (the pupil *thinking* the sharp), better tonality would be the result. He stated that Mr. Jones had established absolute pitch among his chorus within two months' time. This seems like a remarkable feat as only seven out of every sixty possess natural absolute pitch. Mr. Hanson's theory would revolutionize long cherished ideas of school music, especially in this country. While many at the Conference seemed skeptical about the plan, prominent supervisors of long experience were interested and should like to see it given a fair trial.

Mr. Hanson added that music in the schools is of paramount importance and he urged a standardization of instruction throughout the country. Among other topics he mentioned neglect of music in the family, the importance of creative art in our own country, and pernicious habits acquired under poor teachers. The afternoon program on Monday was closed with a delightful organ recital given by Palmer Christian of the University School of Music, Ann Arbor, Michigan.

An informal dinner was held in the evening at the new Masonic Temple. Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, acted as toastmaster. Mr. Gabrilowitsch proved that he could not only preside at the conductor's stand, but that he could preside equally well at the banquet table. Among the notables to talk was Edgar Guest, author of "Just Folks," and called the Poet Laureate of Michigan. Several music societies of Detroit also contributed to the entertainment. The rest of the evening was spent in dancing old American dances to music by Henry Ford's Orchestra.

On Tuesday morning and daily thereafter, there were lectures and demonstrations "of the problems of conducting and interpreting choral music," given by Father W. J. Finn, director of the Paulist Choir, New York City. This part of the Conference was so interesting and instructive that it will be given at length later on.

Next came the topic of contests which was treated by experts in this new line of endeavor. Such subjects as selections for contests, adjudicators, awards, points for judging, and events were discussed. It is interesting to note that there are already twenty states in the Union conducting contests.

On Tuesday afternoon a great treat was in store for members of the Conference when Miss Edith Rhett, assisted by the Detroit Symphony Orchestra, lectured on Richard Wagner's "The Ring of the Nibelungen." Miss Rhett is educational director of the Detroit Symphony Society. The children of the sixth, seventh, eighth, and ninth grades of the public and parochial schools of Detroit and Wayne County have the unique advantage of a comprehensive course in music appreciation by means of actual concerts. Twenty-two thousand tickets are given away each year for the season's five Junior Concerts, the only requirement for admission being a thorough preparation of the program. This preparation, which lasts for a period of five or six weeks, is in the hands of the teachers under the direction of Miss Rhett.

Just before the close of the concert season a music Memory Contest is held. This is preceded by a preliminary contest in each school. The Detroit Federation of Women's Clubs entered the same contest this year, which meant that mothers and children were studying the same music at the same time.

Miss Rhett stated that the children rival their elders in being attentive listeners. They not only learn to appreciate the best of music, but they develop concert etiquette. They don their wraps after the last number instead of just before the last number!

Miss Rhett told the story of "The Ring of the Nibelungen" with lantern slides in the same interesting, lucid manner which characterizes her work with the children. At the piano, she played principal themes or motifs which later appeared in the orchestral selections.

In the evening the following excellent concert was given at the Cass Technical High School by the Ypsilanti, Michigan, Normal Choir under the direction of Frederick Alexander, and the Detroit Symphony Ensemble:

1.
J. S. Bach.....
 - a. Et incarnatus est.
 - b. Crucifixus.
 - c. Et resurrexit.From the Mass in B Minor.
2.
Beethoven.....Septet, Opus 20
Adagio Cantabile.
Tempo con variazioni.
Scherzo (allegro molto E vivace).
Andante con Moto alla Marcia; presto.
3.
Tschesnokov.....Salvation Is Created
Gretchaninov Credo
LvovskyGospodi Pomilui
Peter Cornelius...The Adoration of the Magi
Old French.....Chanson joyeuse de Noël
After Father Finn's hour on Wednesday morning, visitors repaired to the Cass Technical High School or the Franklin Elementary School to observe demonstrations of every type of school music. It was planned to confine all work in these two schools to save time and energy for the supervisors.
Following the class demonstrations came a very fine concert given by the Cass Technical High School Band and Orchestra. This high school has an enrollment of five or six thousand pupils. It is a six-year high school and offers a special vocational course in music.
The afternoon session was opened by concerts, vocal and instrumental, given by pupils of the Detroit elementary schools. As their final number, the Star Spangled Banner was sung by the supervisors, accompanied by the orchestra, the band, and thirty trumpeters. After the music, there were lectures and discussions on the social aspect of music and its influence on the community.
The Conference reached its peak on Wednesday evening, when the members were guests of Mr. Gabrilowitsch and the Detroit Symphony Society, at their last concert of the season. The following Russian program was given:
1. Glinka—Overture "Russlan and Ludmilla"
2. Moussorgsky, Introduction to the opera "Chowantchina."
3. Rimsky-Korsakow-Symphonic Suite "Scheherazade." Opus 35.
4. Rachmaninoff—Second Concerto for Piano and Orchestra in C Minor. Opus 18.
 - a. Moderato. b. Adagio Sostenuto.
 - c. Allegro scherzando.Mr. Gabrilowitsch.
Mr. Kolar conducting.
(To be continued.)

STORIES ABOUT MUSIC FOR CHILDREN.

Palestrina.

When you boys and girls are studying about the discovery of America by Columbus and the trip that Magellan made around the world you will be interested to know that about the same time a little boy was born in a town near Rome, who was destined to write wonderful music for the Church.

When this poor peasant boy, Giovanni Pierluigi, (Jo-van'-ee Pee-air-loo-ee'-jee), was about sixteen years old, he made a pilgrimage to Rome. A choir-master in one of the city churches chanced to hear his voice as the boy walked along, singing a merry tune. The man immediately invited Giovanni (John) to sing in the choir. The boy's talents were soon recognized even by the Pope.

When Pierluigi achieved greatness he was called Palestrina, which was the name of his native village. This was the custom of the time and you can readily see that it was a great honor, because only one man in each place could claim the title.

The music of the Church had been gradually losing the charm and simplicity of the old Gregorian chant and it needed some one like Palestrina to restore it. His music is **polyphonic** in style—several different melodies skilfully woven into a beautiful whole. Our rounds sung at school might be a rude comparison to this type of music. The word poly-phonic comes from the old Greek language and roughly speaking, means "many sounds."

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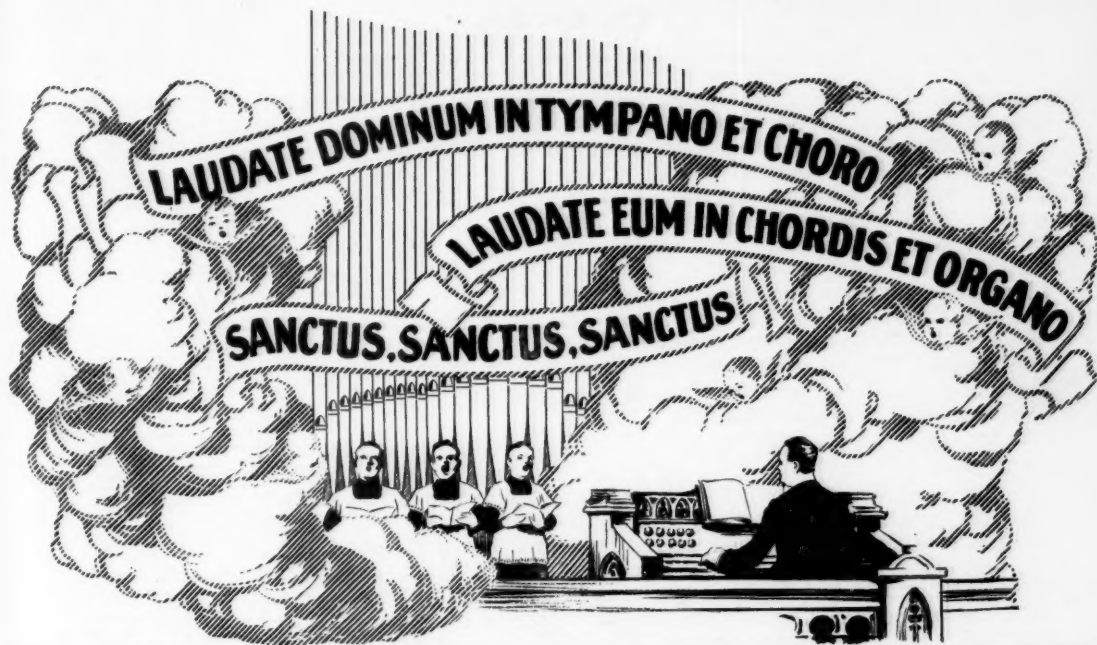
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THE WHY AND HOW OF CHURCH MUSIC.
The Motu Proprio on Church Music and Its Application.
Rev. Jos. J. Pierron.

(Continuation.)

Since Palestrina represents the culminating point of a long line of fertile and inspired polyphonic writers, the term "Palestrinian" is commonly applied to Classic Polyphony in general, including not only the contemporaries of Palestrina in Italy and elsewhere, but also his predecessors who paved the way for him, as well as his successors, some of whom continued in the strict style while others, caught up by the inevitable march of progress, form the natural connecting link between Palestrina and modern (instrumental) music. Classic Polyphony, like the Gregorian Chant, is an art-product that has reached the peak of development; it can be imitated but it cannot be made more perfect. Richard Wagner, who was well versed in this music, says: "The works of Palestrina as well as those of his school and of the century nearest to him, contain the brightest period and the highest accomplishments of Catholic Church music."

Much has been done in a practical way to facilitate the study and revival of the Palestrinian music, especially in the way of modern transcriptions which make it accessible to those not familiar with the ancient clefs.*

To those who are unacquainted with it, the study of the classic polyphony will open up a world of beauty and an undreamt-of wealth of sound and song.

Modern music is not excluded from the Church so long as it observes liturgical decorum. To bar it simply because it is modern would signify a complete reversal of the Church's traditional attitude toward the arts. Modern (instrumental) music originated toward the end of the 16th century in the Venetian School under Giovanni Gabrieli. Up to his time the instruments were treated as vocal parts and either strengthened or supplied the voices. Gabrieli took into account their greater range and tonal effects and assigned to them an independent function. It is well known that the princes of that time maintained their own court musicians, singers and instrumentalists, who had to furnish the music not only for court-festivals, but also for the service in the

*F. Pustet has published a large amount in modern transcriptions of four and five part compositions in two and four staff notations. For a beginning we recommend Haller's Op. 88a and 88b, a fine and varied collection of mottets. Breitkopf & Härtel (New York) have published several volumes of four part mottets and four and five part masses by Palestrina, also a volume of four part mottets by Vittoria, the Palestrina of Spain, who should have an honored place in every choir loft, all carefully edited by Msgr. H. Bäuerle.

Churches. The new music was in itself no less appropriate than the older; but the fact that the composers were now trying to serve two masters, i. e., to write secular and ecclesiastical music, and the growing secularism of the Renaissance also in the art of music, proved disastrous for Church Music. The court musicians living by the grace of their worldly patrons imposed the secularist spirit upon Church music, and thus Church music became theatrical in proportion as the instrumental music developed and attained greater independence. Richard Wagner, an impartial critic, says: "The virtuosity of the instrumentalists finally challenged the singers to the same virtuosity and soon the secular operatic taste entered completely into the Church. Certain parts of the sacred texts, as the 'Christe eleison,' became standing texts for operatic arias and singers trained in the operatic taste of Italy were brought into the Church for their rendition." Just as during the middle ages the ecclesiastical spirit permeated and dominated secular affairs, even secular music, so now secularism was in open warfare with everything ecclesiastical.

The three outstanding figures of this era are Mozart, Haydn, and Beethoven, whose creations in secular music are undying masterpieces but whose mass compositions have nothing in common with the Catholic liturgy except the name. Being children of their time they could not disassociate themselves from the rampant secularism, not to say paganism, of their age. Their sacred music reflects throughout the gay, saucy court life of Vienna. Beethoven, a Catholic only in name, wrote only two masses not to create Church music, but to give expression to religious sentiments common to all men. Of his *missa solemnis*, whose length alone rendered it utterly unsuited for the liturgy but which the emancipated among Catholic choir-masters glory in "doing," his biographer says: "It is so independent of the subjoined text, that the composer himself wished to substitute a different (German) text, as in his first mass. He certainly retained the words only because without words one cannot sing. His work is instrumental music; it possesses no definite verbal meaning; no fixed underlying idea."

It is regrettable that these eminent masters were so completely captivated by the spirit of the age, for they could have created an ecclesiastical style, which in its sacred character would have equalled Palestrina's, and in wealth would have excelled it. That it is quite possible to write modern instrumental music in keeping with liturgical requirements has been amply proved by such masters as Brosig, Rheinberger, Filke, Meurer and others. It finds a ready welcome in the Church so long as it is characterized by the gravity and dignity proper to the liturgy. Yet, since it serves mostly profane uses, discretion becomes the more necessary lest a profane atmosphere be carried with it into the sacred functions.

The *Motu Proprio* rejects modern theatrical music, because it is, in both character and form, antipodal to genuine Church music. It is symphonic in plan and strives above all to attain formal perfection and musical completeness. To this is due its arrangement in so-called "movements" (*adagios*, *allegros*, *religiosos*, *finales*, etc.) interspersed with solos, duets, etc., with little or no regard for the sacred text. If the text is too short, it is repeated whole or in part transposed and juggled to comply with the author's musical fancy; if it is too long parts of it are simply omitted, a procedure which frequently results in sheer nonsense and heresy besides rendering the text unintelligible. Solos as such cannot be objectionable inasmuch as the Gregorian Chant, the original and perfect Catholic Church music, is well larded with solo-parts; but they become so when they appear in the extent and elaborateness of operatic arias. On the whole the Catholic liturgy is a communal, collective worship in which individualism has no place; its musical forms are determined by the text, its meaning and position within the liturgy, a matter that is quite above the personal fancies of the musician.

The greatest objection against modern theatrical music is based on the fact that it is kith and kin of the modern stage. It is, indeed, a great pity that the seamy side of life has taken almost exclusive possession of the stage and that theatrical music, to be true, must depict human nature at its worst; but the intrigue, deceit, sensualism, infidelity, adultery, revenge, murder, etc., of the modern stage have made present day theatrical music what it is, a convulsed mass of sound. That tells why modern music is sensuous, frivolous, mawkish, why it employs angular, strained melodic lines, un-

vocal intervals, far-fetched bizarre, crashing harmonies, racked and complicated rhythms, grating and strident dissonances, hectic modulations and turbulent chromatism. All told, it is a painful tonal picture of the unhinged morality of modern life. The liturgy, however, deals with the sublime love of God that "will draw all things to itself," of mercy, forgiveness, of the captivating winsomeness of virtue, the sweet simplicity of innocence, the heroism of combat, the grandeur of sacrifice, the triumph of perseverance, of hope, desire, joy, peace, the majesty of the eternal, etc. The liturgy must take account of man's fallen nature, therefore, of passion, sin, guilt, penance, and judgment, etc. Yet though the sinner be wretched and troubled, his anguish will not resolve itself into ghastly shrieks of despair, but rather into the solacing tears of repentance, into the holy resolve of the Prodigal and the Magdalene. The central act of the liturgy is the unending sacrifice of the God Shepherd giving His life for His sheep, of the God-man with His encouraging and comforting plea: "Come to me all ye that labor and are burdened." Despair does not thrive in such soil. The consciousness of guilt and the need of mercy will not, on the other hand, permit our joy to become unrestrained or boisterous. The liturgy is over-indulgent in none of the emotions.

It might be well to say a word here concerning the so-called Cecilian music. Just as Church music was the last of the arts to yield to the baneful influence of the Renaissance, so it was also the last to be freed again from it. Its complete decadence during the eighteenth century was followed by a wide-spread desire for reform which finally culminated in the founding of the German Cecilian Society by Rev. Dr. F. X. Witt (1834-1888). Witt's forerunners were the Rev. Kaspar Ett and C. Aiblinger in Munich, who devoted much time and study to the classical music of the sixteenth and seventeenth centuries the spirit of which is reflected in their own composition, and Dr. Carl Proske (1794-1861) at Ratisbon, who collected more than 1,200 prints and manuscripts containing over 36,000 compositions by the masters of the fifteenth to the seventeenth century. Being ably assisted by the choir-directors Mettenleiter and Schrems, Proske arranged private and public concerts at which only classical masterpieces from the fifteenth, sixteenth and seventeenth centuries were produced thus acquainting the public at large with these musical treasures. Mettenleiter and Schrems deserve the credit for their direct reintroduction into the churches of Ratisbon, the one as choir-director at the church of "Our Lady," the other at the Cathedral. Their work conscientiously continued by their successors has made Ratisbon famous as the chief exponent of this music in all Europe. Proske lived to witness the sprouting of the coming reform.

It was under Schrems as Cathedral choir director that F. X. Witt, then a student of theology and possessing a good musical education, caught the spirit of reform. He was ordained to the priesthood in 1856 and after spending a brief period in the sacred ministry was appointed as teacher of Catechetics and Homiletics at the Theological Seminary in Ratisbon and directed at the same time to conduct the choral work of the students. It was during these years that the idea of reform assumed definite shape in Witt's mind. His first literary publication appeared in 1865; in 1866 followed his first periodical, "Fliegende Blätter," and two years later his second, the "Musica Sacra." In 1868 he founded the German Cecilian Society, an undertaking which soon found imitators in nearly all countries outside of Germany.

Witt's undisputed success as composer of Church music and his urgent appeals to men of musical talent to join the forces of reform spurred a formidable array of composers, good, bad, and indifferent, into action. The compositions of these men, by no means limited to Germany, were submitted to a committee of critics within the Society who voted either for their rejection or adoption into the Society's "Catalog of Church Music." Now, all this "reform music" whether within or without the German Cecilian Society is generally known as "Cecilian Music." It is obvious that the vast output of these "reform composers," some of whom possessed far more good will than ability, cannot be of a uniformly high standard, when judged from the standpoint of musical art. But the charge, made by R. R. Terry and others, that one-half of the music listed in the Society's catalog is worthless cannot be maintained. Some of it is quite worthless and should not have been adopted under any condition.

(To be continued.)

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XV.

Salve Regina—"The Dearly Beloved Anthem"
—Ancient Melody Versus Simplification
in the 17th Century.

206.—Who is the author of the anthem SALVE REGINA?

According to most reliable research it is Bishop Ademar of Puy who died A. D. 1098.

Referring to the *Salve Regina*, the great St. Bernard simply calls it "the anthem of Puy." The Shrine of Our Lady of Puy was much frequented by pilgrims in the 11th century, and it may safely be said that the anthem went forth from there into the Catholic World.

207.—When was the *Salve Regina* officially inserted into the Divine Office?

It was inserted by Pope Gregory IX, A. D. 1239.—According to his regulation it was to form the concluding part of Compline.

208.—How many melodies of this anthem do the Vatican Books contain?

They contain *only* the ancient melody in the Dorian Mode.

209.—Wherein lies the peculiar charm of this traditional melody?

The peculiar charm lies in the profound veneration, the glowing appeal, and the expression of intense faith.

210.—How does the profound veneration appear in the melody?

It appears first of all in the characteristic greeting at SALVE, and again at VITA, where the descending fifth represents the reverential bow or profound inclination made by courtiers in the presence of the Queen.—The melody appears in a still more worshipful attitude at the words ET JESUM, where the singers, on bended knees, seem to bow their heads to the ground in adoration of the Blessed Fruit of Mary's Womb. The melody reaches here the lowest note (La) of the Dorian scale, thus beautifully voicing sentiments of self-abasement, love and gratitude.

211.—How does the glowing appeal make itself felt?

With the third sentence (*Ad te clamamus*) the words wax livelier and warmer and the melody becomes more energetic in its upward movement.—Something very unusual we find in the fourth sentence (*Ad te suspiramus*): three thirds in succession, rapidly ascending from the key-note to the seventh (D-c), to carry the cry for help as high as possible, and then to glide back again "into the valley of tears."—An incomparable portrayal we have in the fifth sentence (*Eia ergo*). After a quiet and appropriate beginning the melody, full of confidence and energy, three times ascends to the top-limit of the scale, and where in descending the singer appeals to the mercy of the Mother of God, his voice becomes surprisingly tender and suppliant.

212.—What is meant by expression of intense faith?

We designate thereby the deep spirituality which produces in tones, what the soul has conceived in the light of faith, as we discover e. gr. in the sixth sentence (*Et Jesum*), where the mystery of the Incarnation is profoundly adored, and again in the last three "O"-invocations, where we find an imitation of the best Gregorian models, such as "*O crux benedicta*."

213.—Does the SALVE REGINA possess all the qualities of a master-piece?

Yes, it does.—Each sentence is an admirable musical portrayal of the words, and everywhere we find wise moderation and most perfect naturalness.—Consummate art knows no higher laws.

214.—Along what lines has the simple melody of the *Salve Regina* been conceived?

The simple melody, dating from the 17th century, has been composed for convenience sake, at a period when chant was declining. It appeals to modern tone-perception principally through the medium of the Lydian tonality.—The tonal steps are the very opposite of the ancient idea: instead of bowing low, the singer throws a kiss-hand heavenward.

215.—What special features are connected with the simple version?

The composition is syllabic, i. e. one note for each syllable; it possesses throughout a vein of tenderness; at the three "O"-invocations it suddenly becomes melismatic, so that a small phrase becomes paramount to a whole sentence; the double bars indicate that each invocation must be set off by a whole pause.

(We now submit for careful study the time-hallowed melody of the Middle Ages, and its modern substitute.)

Ancient Melody (12th Century).

* A primis Vesperis Festi Ss. Trinitatis usque ad Nonam Sabbati ante Adventum inclusive.

Ant. 1.

S AL-VE, * Re-gi-na, ma-ter mi-se-ri-córdi-ae: Vi-ta,
 dul-cé-do, et spes nostra, sal-ve. Ad te clamá-mus,
 éx-su-les, fi-li-i He-væ. Ad te suspi-rá-mus, geméntes et
 flen-tes in hac lacrimá-rum val-le. E-ia ergo, Advo-cá-
 ta nostra, il-los tu-os mi-se-ri-cór-des ó-cu-los ad nos con-
 vér-te. Et Je-sum, be-ne-dí-ctum fructum ventris tu-i
 no-bis post hoc ex-si-li-um os-ténde. O cle-mens: O
 pi-a: O dulcis * Vir-go Ma-ri-a.

Modern Melody (17th Century).

5.

S Alve Re-gi-na, Ma-ter mi-se-ri-córdi-ae, vi-ta, dul-
 cé-do, & spes nostra sal-ve. Ad te clamá-mus, éx-su-les,
 fi-li-i He-væ. Ad te suspi-rá-mus, geméntes & flentes in
 hac lacrimá-rum val-le. E-ia ergo advo-cá-ta nostra, il-los
 tu-os mi-se-ri-cór-des ó-cu-los ad nos convér-te. Et Je-sum,
 be-ne-dí-ctum fructum ventris tu-i, no-bis post hoc ex-si-li-um
 osténde. O cle-mens, O pi-a, O dulcis Vir-
 go Ma-ri-a.

An Appreciation of the Liturgical Hymns

By M. A.

INTRODUCTION.

THE Book of Psalms was the great hymn-book of the early Christian Church. In psalms the Christians sang their worship, praise, and prayer to God; in the psalms they asked for help, strength, support, and perseverance under persecution. The custom of using the psalms the early Christians brought with them from the Synagogue; our Divine Savior Jesus Christ also gave the example, encouraged the use of the Psalms, and after His resurrection called attention to the fact that the Holy Ghost would enlighten the minds of the Apostles so that they would understand what was written about Him in the Psalms. (Luke XXIV. 44). The Psalms, although called by the Hebrews, Tehilim, that is, "Hymns of Praise," are not hymns in the sense we understand that term today. They are rather poetic compositions used in the Church from those early days down to this very day and greatly venerated, because they contain in mystical terms the history of Our Lord's life and passion, the history of the Church, the Spouse of Christ, the persecutions she would have to undergo and the glory that awaits her in the heavenly Jerusalem.

Another form of poetic composition also called Hymns arose among the Christians soon after the foundation of the Church. St. Paul expressly states that one inspired by the Holy Ghost would compose new hymns. Passages of his own letters are also pure poetry, for example, his praise of the Father, Son and Holy Ghost in the introductory verses of his epistles. The zeal and fervor of the early Christians was very great, and after they were instructed in the doctrines of Christianity the psalms did not adequately express their mind; therefore, they undertook, each in his own language, to compose new hymns. This led to much disorder and confusion because each one wanted to prophesy in his own tongue which no one understood, wherefore St. Paul had to check the Christians in their zeal at composing hymns. It is not known how many such hymns were composed. They were of very free form and poetical in character, therefore called hymns. It is probable that many of them remained in the Church. Evidently, the "Gloria in excelsis Deo," a morning hymn of praise in honor of the Father, Son and Holy Ghost, and the "Te Deum" are examples of this early style of hymn.

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage

of
 His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Neither the psalm nor the so-called hymn of the early Christians is the type of hymn treated in this paper. The Liturgical Hymn of the Church as we understand it today is a metrical canticle. The technical term "Hymn" was first used by the Pagans for their strophes written in honor of their gods and heroes. For this reason the Christians long hesitated to use this poetic form in their services. However, its use was conceived not by inspiration or devotion, but rather by necessity, as we shall presently see.

During the early centuries of Christianity, Gnosticism, Manicheism, Arianism and other heresies arose in the Church. Intent on spreading their teaching and having no other way of making their doctrine penetrate the minds of the people the heretics conceived the idea of using the hymn, thus, as St. Ephrem says, "They clothed the pest of depravation in the garment of musical beauty."

Regarding the metre of the strophe or hymn, it may be necessary to state that there existed at this time two forms among the Pagans: that of the quantitative, or long and short syllable, which style was favored by the learned; and secondly, the rhythmical or accentual, the favorite style of the common people.

The heretics wrote their hymns in the popular form of accentual verse. These verses were readily learned; the people sang them in their homes on the streets, at their gatherings, and thus aided the spread of false doctrine. The Church, to counteract the successful activity of the heretics, used the same means as a defense. To St. Ephrem, the Syrian, belongs the honor of first writing hymns in the Syrian language for the purpose of teaching the true doctrine of Christianity. His success against the Gnostics in the East inspired St. Gregory of Nazianzen to write hymns in the Greek language to defend the Church against the Arian heresy. St. Hilary of Poitiers, seeing the result of the Syrian hymn for the cause of the Faith, translated these into Latin and wrote original Latin hymns, thus becoming the Founder of Latin Hymnology.

Following his example, St. Ambrose now with greater success took up the work of writing Latin Hymns. About this time the Arians, headed by the Empress Justina, endeavored to force the Catholics to embrace Arianism. To escape the persecution St. Ambrose fled to the Cathedral whither his devoted flock followed him. To console and encourage the faithful during this banishment he wrote Latin hymns which he taught them to sing. Thus in simple metrical language he taught the great truths of Christianity. These hymns became popular and soon exerted so strong an influence against the prevailing heresy that the Arians decried him as a sorcerer.

The Latin hymn had now found a permanent place in the Church through St. Ambrose, the "Father of Latin Hymnody." Many of the Fathers of the Church and other Christian poets now began to write hymns in the classical quantitative and in the popular accentual style. In form the hymn is Pagan but in content it embodies the profound truths of the Catholic Faith. The Church took the Pagan form of the strophe "like a beautiful antique vase" and filled it with contents so sublime that all the beauty of language, all the strength of expression and all the majesty of cadence found in the lyrics of a Virgil or Horace pale to insignificance before the matchless and divine beauty of the doctrine it contains.

(To be continued.)



A Resume of the Music Supervisors' National Conference

(Continued.)

By Miss Nell Jacobson.

Father Finn.

MEMBERS of the Music Supervisors' Conference, held at Detroit in April, looked with eager anticipation to the lectures and practical demonstrations of the interpretation and the teaching of choral music under the direction of Father W. J. Finn. Father Finn, who is director of the celebrated Paulist Choir of the city of New York, is one of the world's foremost authorities on the boy voice, having spent a quarter of a century in this country and in Europe in a most careful and comprehensive survey of the subject.

Father Finn asserted that choral music has been left in the background since the days of Palestrina. "Yet," he said, "the chorus is the greatest instrumentality for the expression of a musical idea." Instrumental music is produced with the aid of inanimate objects. Even the operatic singer is hampered by the atmosphere of the unreal. But the voice lifted in choral singing responds directly to the artistic impulses of the heart.

Father Finn lamented the fact that choral music, primarily through ignorance of the subject, was a "deceased art." He urged all those who aspired to be choral directors, to delve deeply into its study. He further suggested collateral reading, such as "The History of the Monks of the West." Since the monastery was the cradle of choral music and since the modern music is built on the findings of the monks, books of this type should aid in getting the proper setting for the study of the subject.

Quoting the Latin maxim, "Nemo dat quod non habet" (No one gives what he hasn't), Father Finn explained that the conductor cannot give that which he himself does not possess. He maintained that the average conductor is a time beater, a paid human metronome, and not a specialist. He defined a good conductor as one endowed with almost hypnotic powers, but who uses these powers in an unpretentious way when it comes to final performances. He said that the *left hand* was the salvation of the conductor's activity—the means to bring the music up to a climax and down to a fine diminuendo. In short, the left hand should be the instrument by which the conductor *creates moods*. Every conductor should devise a code of signals for

his left hand. He gave his own plan as an example. The hand bent at the wrist with all fingers in a horizontal position means *pianissimo*; the index finger raised indicates *piano*; two fingers raised, *mezzo forte*; three fingers, *forte*; four fingers, *fortissimo*. Hence, the baton in the right hand is simply "a symbol of the conductor's dignified position."

In speaking of the a capella chorus and its high plateau of excellence, Father Finn said its approach differed from that of accompanied singing. (The violin and the human voice are the only instruments possessing perfect intonation.) In order to weld the chorus into a great vocal unit; in order to secure facility in singing in unequal temperament, every ascending interval should be sung farther apart and every descending interval should be sung closer together. For instance, in unaccompanied singing, one should *think* do re as being a little *more* than a whole tone, and do ti as being a little *less* than a half tone. (With the accompaniment of a tempered instrument, such as the piano, this procedure is hardly possible.) To the highly sensitive ear, even the acoustics of a building sometimes determine the key in which a song should be sung.

In an interesting lecture on the boy voice Father Finn told how he treats new recruits. He asks them to sing some familiar song, such as America, as loudly as they wish. When the boys perceive the harsh and unlovely effect he warns them never to sing that way again.

In teaching his boys the correct way to breathe (which is the first requisite of good singing) he places some small boy on his back on the piano. The boy's hand is placed on his abdomen and the rest of the class watch the muscles contract and expand as the boy breathes naturally.

Father Finn gave a few valuable points to correct abused tones.

1. Nine-tenths of practice work should be very soft with a relaxed tone.
2. All vocalization should be downward.
3. There should be consistent and uninterrupted effort.

He gave the following stages in the development of the boy voice:

1. Put the boy on the hum (loose hum) with tongue against the lower teeth.
Avoid:
 - (a) tendency to come *up* to the note.
 - (b) wobbling.
 - (c) dropping off the key.

2. Translate the hum into something else, such as oo with enough breath control.
3. Gradually use the vowels o, e, and a.
4. Stop using the open vowel when they have corrected a fault.
5. Use of consonants:
 - (a) p is apt to be too explosive.
 - (b) "m magnetizes muscular motion towards the mask" (face).
 - (c) "f favors forward placing."

Every fortissimo vocalization should be immediately followed by two pianissimo exercises.

Ninety-five per cent of the vocalization of the Paulist Choir is two part work.

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He said he deals with boys who are red-blooded Americans and who are not obsessed with the erroneous idea that singing is "just for girls." He urges each boy to listen to his own voice and they all "respond splendidly to the concept of the beautiful."

In conclusion, Father Finn said his was a very rapid survey of a very broad subject but that the time allotted his was brief. In a personal interview, the writer felt very fortunate in obtaining Father Finn's consent to send this short review for the readers of "The Caecilia." He will lecture during the third week in July in Steinway Hall, New York City. It would be well worth one's time to attend.

The Platoon System.

In order that music may have its rightful place in the school curriculum; in order that our intelligent teaching of the subject may merit that place, we, as music teachers, must keep abreast with the times and acquaint ourselves with all the new systems of general as well as special education. If we are to put ourselves on a par with teachers of academic subjects we must prove ourselves equally efficient. Therefore, Dr. Spain's talk on the platoon system at the conference should be given mention in this article.

Historically speaking, Dr. Spain said the primitive Indian had no need for school. He learned hunting and fishing and all that was necessary to make up an Indian's life, from his parents. In the colonial days, society was very simple and the public didn't expect much of the schools besides the "three R's." There was no responsibility for physical education as their play and work gave them sufficient exercise. There was no demand for vocational training

because the home industries enabled the child to learn all that was necessary.

But the present day shows a big change in society, which calls for a readjustment of the instrumentalities of education. This is shown by the fact that in the year 1776 there were five studies in the school curriculum, while in 1926 there are twenty-six! Instead of a country of isolation we now have large factory cities. Because there is little opportunity in a congested city for the development of a child's body by means of wholesome play, the modern school must furnish it by systematic physical education. As the factory took from him the opportunity of learning a father's trade, the school must again supply the deficiency by furnishing vocational training.

Dr. Spain, who is deputy superintendent of schools of Detroit, explained the platoon system in the elementary schools. The system calls for special rooms besides the regular grade class rooms in which part of the pupils may engage in the study of music, art, physical education, and other "extra-curricular" studies while the rest are being taught the academic subjects. This makes for a better balanced program and gives the children an opportunity to receive proper guidance under teachers who are specialists in their line.

A "division of labor" in the schools is effected by this specialization and departmentalization. It has a three-fold purpose:

1. It retains what was worth while in the old school (three R's).
2. It gives an opportunity for subjects apt to be slighted, such as music, industrial arts, library work, art, etc.
3. It makes use of the "school plant" at all times.

The benefits which the teacher of music derives from this system are two-fold:

1. It guarantees full time in music.
2. Better results are obtained from the studio environment.

"Oh, to be a child again!"

(To be concluded.)

STORIES ABOUT MUSIC FOR CHILDREN.

Early Music Outside of the Church.

We have learned how much the Church did for music during the first thousand years following the birth of Christ. Now we shall learn how music came into people's everyday life while at work as well as at play. This kind of music is called secular music.

About eight hundred years ago, good men noted for their bravery and calling themselves knights, banded together to form *Crusades*. Their object was to journey from their homes in Europe to the Holy Land in order to regain the chalice which had been used by Our Saviour, but which had been stolen.

This age was called the Age of Chivalry because these knights pledged themselves by honor and courtesy to protect their "ladies fair." They liked to sing and often composed their own songs which they sang to the accompaniment of lute or guitar. These musicians were called *Troubadours* (Tru'-ba-dures) in southern France and *Trouveres* (Tru-vares') in northern France. In Germany they were called *Minnesingers*, meaning "love" singers.

Sometimes the Troubadours hired men called *Jongleurs* (Zhong'-lers) or "jugglers" to do tricks. Then, too, there were men called minstrels who wandered from place to place entertaining people wherever they went. Since there were no newspapers in those days, these minstrels were welcome callers because they always had something of interest to tell.

Later on there was a band of musicians in Germany called *Die Meistersinger* (the master-singers). From their name you may know that they were the best of their kind. In fact they had to pass an examination before they could join. They had contests to determine the best singer, just as we do now. Richard Wagner wrote a music play called "Die Meistersinger." In it, he makes Hans Sachs the leading character. Sachs was a shoemaker who really lived in the German city of Nuremberg.

School Choir Conducting*

By Mabel Chamberlain.

IT is no exaggeration to say in connection with a choral performance that more depends upon the conductor than upon anyone else. The case is analogous to that of a leader in battle, upon whose daring, quickness, and imaginative foresight depend the success or failure of the enterprise. To be successful, a conductor must possess personality and magnetism as well as musical knowledge and artistic sensitiveness. He must be a ruler of men, otherwise he will fail to conquer in himself, his choir, and accompanist all thoughts of self. The ideal choral performance is only reached when all concerned, having perfected technique and

lovingly studied the composer's intentions, can sing with nothing but the thought of music in the mind and heart. Such an experience is a privilege and delight which should be enjoyed during school-life by every child. I have with intention, in this brief preamble, set the conductor among the stars. I want all who conduct, especially the young beginner, to realize ever and always that their task is a holy one, not lightly to be taken in hand, but with seriousness, joyousness, and high-mindedness. It were better to leave the work alone than to undertake it with less worthy motives.

The Technique of Conducting.

I am often asked questions dealing with the technique of school conducting, questions which evidence some degree of uncertainty in the minds of would-be conductors. This lack of understanding of technical matters, if not removed, inevitably weakens the power of the conductor, who above all needs to cultivate a confident manner.

School choir technique should be studied thoughtfully, and practiced systematically, until it becomes automatic, thus leaving the mind free to consider the musical interpretation. By the term school choir technique, I mean the method whereby the conductor conveys his ideas to the choir and draws from the singers the reading he desires. The more intelligible the communication, the more likelihood there will be of a good interpretation.

Beating Time.

Every student-conductor should become acquainted with the traditional method of beating time. Diagrams of movements are given in "Ear-Training."[†] They can first be practiced with both arms together, accompanied by the student's own singing or humming, and then with the right arm. It will readily be appreciated that if the singing comprises jolly tunes, sad tunes; martial tunes, sleepy tunes, major tunes, and minor tunes, as well as many other types included in the range of music, skill in expressive conducting also will gradually be acquired. The student should attain proficiency in beating time before attempting to conduct a choir. If not, the singers will at once notice any hesitancy on the part of the conductor and will immediately lose confidence. This is fatal to good choral performance.

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†By the writer (Novello).

vanced stage to break them artistically. Hence, when the conductor has had some practice in conducting with the simple and straightforward traditional beating, as indicated by the time-signature, he will be in a position to relax rules when occasion demands. For instance, the application of beating time to music needs to be seasoned by a large amount of common sense. It does not follow that because the time-signature of a certain piece of music happens to be 4-4, the conductor must inevitably beat four beats in the bar. I have, on several occasions, seen school choir conductors beat themselves to physical exhaustion in a quick piece of music, when a resort to two beats in the bar (2-2 time) would have promoted a more rhythmic swing in the singing, and would have been much less fatiguing for the conductor to manage and for the choir to watch.

As soon as the conductor has been able to reduce his actual beating to a mechanical art, he realizes that on the part of the singers, too, the rhythmic swing of the music, acting in an unconscious way, is sufficient in itself to carry the choir through the great bulk of the musical composition. He can then proceed to reduce his arm movements to a minimum, and thus conserve his strength for what I will term expressive beating. Under this heading come movements indicative of intensity (loudness and softness), of rate, of accent, of pause, and of lead. This is the technique of interpretation.

Here again it is wise to work at first along traditional lines. Thus, a small beat is reserved to indicate soft singing, an increasingly longer beat to show a *crescendo* (a gradual increase of tone), and a long and energetic beat to indicate full tone. Variations of speed need to be managed with nicety; indeed, this is one of the most difficult of the conductor's many and varied activities. First of all he must know quite definitely the length and degree of his *accelerandos* (quickenings of pace) and *rallentandos* (slackenings of pace). Then, with this knowledge in his mind, he must, by clear and energized movements, and by the force of his personality, impose his intentions upon the choir.

Again, accent, stress, *mesa di voce*, and pause all need special study. It is unnecessary in connection with these to suggest definite conducting movements. It is an excellent plan for the conductor to explain to the choir the significance of these terms, indicate his intended signs, and then introduce them into a piece well known to the singers. The following hints may be helpful:

The Accent needs, in the conductor's movement, a preparation, otherwise the choir realizes the intention too late. This requires practice on the part of the conductor.

With regard to the Stress, the conductor should explain that in music it corresponds to the expressive stress placed upon certain words of a sentence to make clearer the meaning. This requires careful management. The selected word must on no account be violently struck. If difficulty be experienced in execution, the conductor may find that a recital of the words will help. In indicating a stress, a specific use of the conductor's left hand may be of help. A demonstration, accompanied by a vocal pattern, should make the matter clear.

The Swell on a note can often best be indicated by a sideways opening and closing movement of the conductor's hands.

Regarding the Pause, there should be a clear understanding between conductor and choir as to the sign which terminates a held sound. Neatness in finish is well worth cultivating—is, indeed, essential to an artistic interpretation. In connection with the subject of sustained sounds, it may be well to remind the conductor that a sound should very rarely be held at the same degree of intensity throughout. An increase or decrease of tone, or a swell, according to the significance of the text, will give a desirable effect of movement and life in the song. It is a psychological fact that nature abhors monotony.

With regard to Leads, the conductor is responsible for indicating the moment when the voices must enter. The artistry and firmness of a choir are its hall-mark of quality. To attain this effect the conductor needs to be purposeful in his thought and clear in his action.

One or two small, but important, points of detail in connection with choir management are worth mentioning. It is essential that the choir be arranged so that every member can see the conductor. The music should be memorized, section by section, as soon as note-perfect, and copies absolutely discarded before the interpretation is studied. Choir-memorizing is much easier than most people believe. Want of faith courts failure.

In arranging the position of the parts, it is advisable to adhere to the traditional formation, trebles on the left of the conductor and altos on the right. Any other arrangement is confusing to a visiting conductor. Besides, the children should be initiated into the generally accepted plan, in preparation for their possible later choir-work.

Methods of Conducting.

So far, I have dealt specifically with the art of personal and direct conducting. Most musicians will agree that to secure the ideal performance, such conducting is essential. It is not always possible, however, to spare, or produce even, a conductor and accompanist for the school-choir. It becomes necessary then for the two offices to be combined.

Conducting at the Pianoforte.

The conductor now sits at the pianoforte and conveys his intentions through his playing. If possible, the class should be arranged so as to be able to see the accompanist-conductor. This is sometimes difficult to manage. The accompaniment must, of course, be firm and direct. Variations of expression must first be discussed and then practically worked out, the player-conductor giving leads, if necessary, by means of his head or facial expression. For this type of conducting, the music used should be straightforward, and the accompaniment be rhythmic and continuous.

Conducting of Unaccompanied Music.

Unaccompanied music is more difficult to bring to perfection than accompanied music. Examples should be included in every school repertory, if only for the extra study it affords in the practice of blending and keeping pitch. The commencement of such a piece needs special attention on the part of the conductor. There should be clear agreement between conductor and choir as to the manner of entry.

The following should be avoided: (a) a loud order—one, two; (b) counting aloud the number of beats in the bar to the entering beat; (c) beating through an imaginary introduction which should have been played upon the pianoforte.

With a well-trained choir, it is usually quite safe for the members to enter with the conductor straightaway on the first beat of the music. The conductor must previously have mentally fixed the pace, and should commence with the correct arm beat. If it is felt to be necessary to give an indication of the rate, then one bar should be given. It should be unnecessary to remind conductors that songs, of which the accompaniment is vital, should not be used for unaccompanied singing.

Juvenile Conducting.

Members of a school choir should themselves learn how to beat time, and should be called upon now and then to beat time to their own singing. Occasionally, individual members should be called upon to conduct the choir in a simple song, variety in interpretation being encouraged. Sometimes, one or two children display just the qualities that a good conductor should possess, and can be usefully employed in the music scheme.

Conducting a School "Sing-Song."

Every school should meet together periodically for a comfortable run-through of jolly national- and folk-songs. Here the conducting is entirely informal. If the conductor has chosen suitable songs, his work will consist, briefly, of creating a receptive atmosphere, of breezily introducing each song and explaining its general plan, of giving a suitable vocal pattern, and then of encouraging hearty singing whilst tactfully but firmly checking raucous tone. Conductors for massed singing need to be specially gifted for their work. In addition to the qualities mentioned at the commencement

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of this article, they need in superabundant measure the gift of sensing and immediately focussing and commanding the mob-instinct. In the hands of the right people, massed singing in schools can be a most uplifting and inspiring experience.

Conclusion.

In reading through what I have written, I am impressed anew with the thought of what a privilege it is to conduct a choir, and to sing in a choir. All but the voiceless should try to ex-

perience the latter joy, and those who possess, in any degree, the desirable qualities of a conductor should endeavor to give a group of children somewhere the pleasure of singing in concert with others.

If any readers have experienced the difficulties other than those I have mentioned, I shall be pleased if they will communicate with me, by courtesy of the Editor. A consideration of conductors' difficulties often brings help to others as well as to the puzzled ones themselves.

THE SUESS' SYMPHONIC ART PIPE ORGAN



One of the greatest teachers of Organ Composition and Organ Music in this country was the late Prof. John Singenberger, K. S. G., of Pio Nono College, St. Francis, Wisconsin.

One of his first gold medal graduates was Joseph B. Suss, brother to the undersigned. Another brother was John H. Suss, who likewise graduated under above mentioned tutor of organ music. A cousin, August Weisenfeld, World's Fair organist at St. Francis Xavier's Church, St. Louis, is the musical genius of the family.

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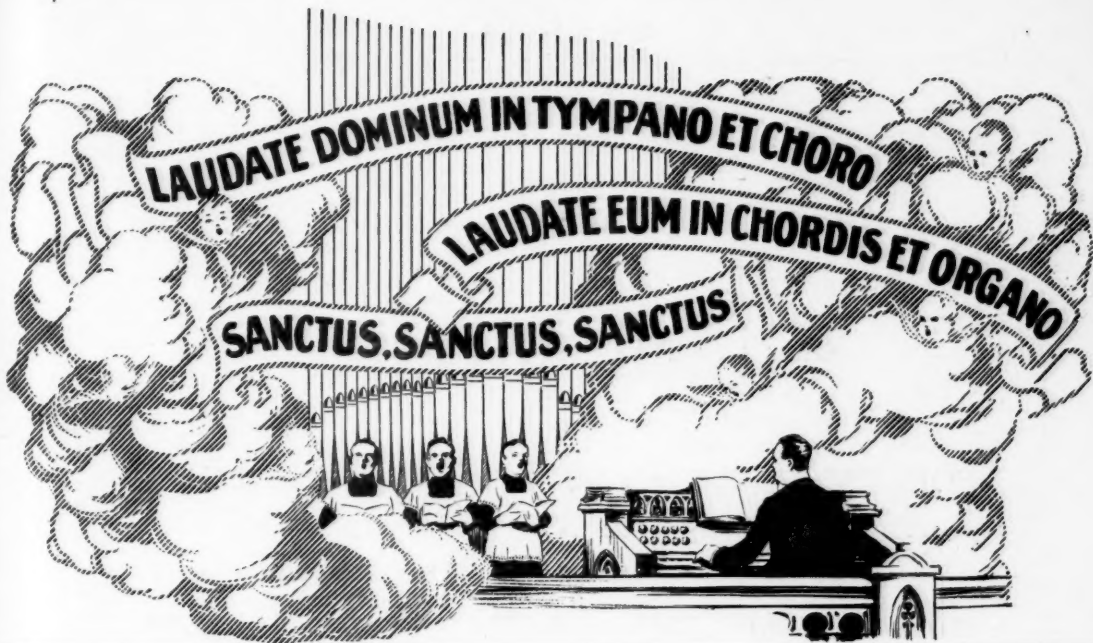
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An Appreciation of the Liturgical Hymns

By M. A.

(Continued)

The study of the liturgical hymns is to be recommended on account of their antiquity, many of them coming down to us from the early centuries of the Church; furthermore, they have been written by saints and saintly men and have become the cherished possession of holy Mother Church; and finally, in the hymns we find expressed the liturgical life of the Church throughout the different seasons and feasts of the year.

Purpose of the Hymn.

Christian Latin Hymnology has a mission to fulfill, namely, to glorify and praise God and to teach the truths of religion. As early as the 5th century we find the hymn incorporated in the Liturgy. St. Benedict ruled that a hymn should be sung in each canonical hour; as the Order spread, this custom became general throughout the world. Hymns were now regularly used in the Divine Office and in the Holy Mass. These hymns of the Church have an official character; they speak in the name of the Church. In them the poet calls on the entire body of the faithful to praise and thank God, to make reparation, to plead and to pray for the graces necessary to attain life eternal. The Church wishes the faithful to live the life

of Christ; she wishes her children to be one mind with Christ; "let this mind be in you which was also in Christ Jesus" we read in St. Paul. In her mind the feasts and mysteries celebrated during the year are living realities, living mysteries. She wishes her children "to be inspired with their spirit and to appropriate their virtue so that living by them they may be made one with Christ." In the hymn the Church teaches us how to celebrate with Christ His Nativity, how to sorrow with Him in His agony and how to rejoice with Him in His triumphs over death and hell. That is what the Church purposes when she selects out of her wealth of hymns certain ones expressive of her sentiments on particular feasts or in particular seasons. Let us cite a few examples. In the "Veni Creator" the Church calls on the Holy Spirit to distribute His graces and gifts to the souls of the faithful; in the "Lauda Sion" she invites us to sing the glories and wonders and benefits of the Holy Eucharist; in the "Stabat Mater" she leads us to the cross, there with Mary to learn how to suffer. And so each feast bears a message of deepest meaning revealed to us on a closer study of the hymn for the office or the Holy Mass of the feast.

That the Liturgical hymn may be better appreciated is the purpose of this paper. Would we give more study to the hymns of the Church and would we endeavor to live in their spirit we would become better Christians; we would become other Christs.

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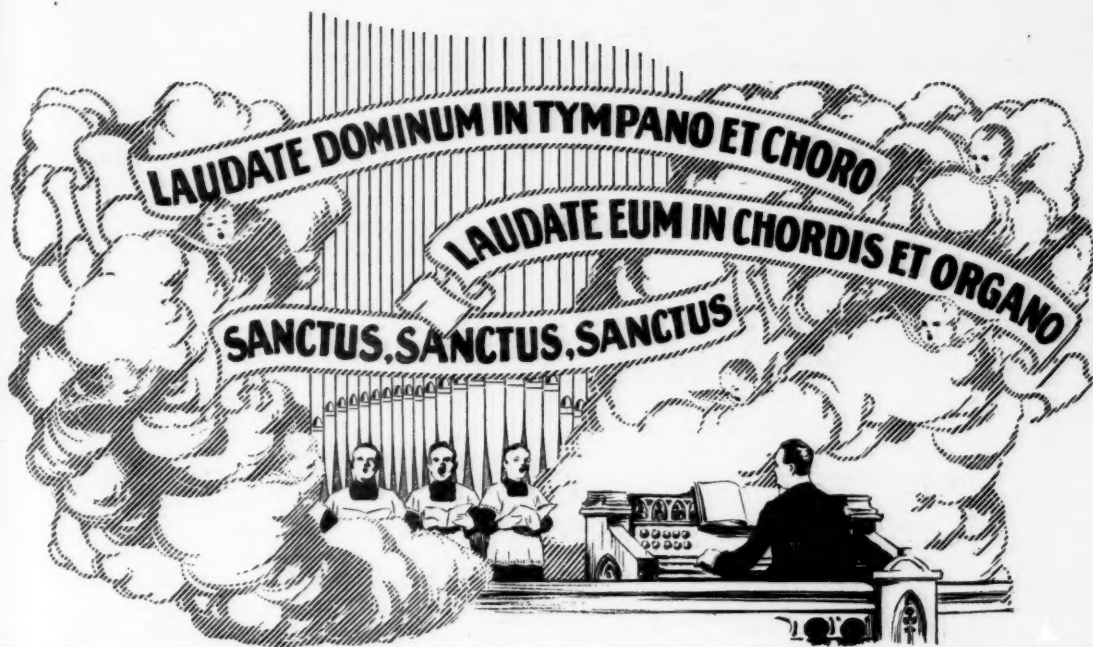
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JESU CORONA VIRGINUM.

(St. Ambrose.)

Jesu corona Virginum,
Quem Mater illa concipit,
Quae sola Virgo parturit,
Haec vota clemens accipe.

Qui pergis inter lilia
Septus choreis Virginum
Sponsus decorus gloria
Sponsisque reddens praemia.

Quocumque tendis, Virgines
Sequunter, atque laudibus
Post te canentes cursitant,
Hynosque dulces personant.

Te deprecamur supplices,
Nostris ut addas sensibus,
Nescire prorsus omnia
Corruptionis vulnera.

Virtus, honor, laus gloria
Deo Patri cum Filio,
Sancto simul Paraclito,
In saeculorum saecula. Amen.

In point of date St. Ambrose comes first as the composer of Latin hymns; for this reason one of the hymns ascribed to him will receive our first attention. Regarding the metre, St. Ambrose here, as in many other hymns, observes the rules of quantity, but chooses a popular metre, the iambic dimeter, with its regular succession of accented and unaccented syllables, taking care that the accented syllable of the word fall on the accented place in the verse scheme. This compromise between the quantitative and accented principle is the reason for the popularity of the hymn of St. Ambrose.

On the feast of a Saint Agnes or a Saint Cecilia or other Virgin Saint the Church in her office puts on our lips the hymn "Jesu Corona Virginum." Nothing could be more appropriate than to sing the praises of Him Who in all truth is the Crown of Virgins. See how happily Saint Ambrose addresses Our Lord Jesus Christ in the first stanza of the hymn, reminding Him as it were of His own love for the virginal state by choosing a Virgin to be His Mother. He is, therefore, fully confident that the prayers he makes today on a Virgin's feast-day will be truly acceptable.

In the two following stanzas the poet reminds Christ of His love for virgins, and of the relation that exists between Him and the virginal soul. Qui pergis inter lilia, he sings, Thou whose delight it is to be surrounded by virgins, Thou Whom virgins follow; Thou, the lover of Virgins, Thou it is Whom they praise in song and melody. The glory and delight of

the virgin soul on the other hand is to be attentive to Him, the Spouse; to have no other care, no other desire but to please Him. Such is the brief life's history of a Saint Agnes or Cecilia, or other Virgin Saint; their greatest glory was to follow Christ, they renounced all earthly love in order to merit His love alone, therefore at the end of their life, Jesus, the Crown of Virgins received them among the band whose privilege it is to follow Him whithersoever He goeth. During life they chose His love alone, in Heaven Jesus, the glorious King, shows His predilection for them.

Having summed up the reasons for confidence the poet now makes his supplications: "O Jesus, the Virgin's Spouse," he prays, "do Thou grant us Thy grace that here on earth we may keep guard over our senses so that we may keep ourselves altogether free from the slightest stain of corruption, so that we may never know the wounds of sin."

A worthy prayer on the feast of a Virgin Saint! Should not the memory of the holy and virtuous life of the saints encourage the child of God here on earth to persevere in trials and temptations and so one day become what they are now? Imitating their virtuous lives and assisted by the grace of God the faithful soul will like them endure to the end, and in their blessed company will for all ages sing the praise of the most Blessed Trinity, the Father, the Son and the Holy Ghost.

SPLENDOR PATERNAE GLORIAE.

(St. Ambrose.)

Splendor paternae gloriae,
De luce lucem proferens,
Lux lucis, et fons luminis,
Diem dies illuminans!

Verusque sol illabere,
Micans nitore perpeti,
Jabarque Sancti Spiritus
Infunde nostris sensibus.

Votis vocemus et Patrem,
Patrem potentis gratiae,
Patrem perennis gloriae,
Culpam releget lubricam.

Confirmet actus strenuos,
Dentes retundat invidi,
Casus secundet asperos,
Agenda recte dirigit.

Mentem gubernet et regat,
Sit pura nobis castitas;
Fides calore ferveat,
Fraudis venena nesciat.

Christusque nobis sit cibus,
Potusque noster sit fides:
Laeti bibamus sobriam
Profusionem Spiritus.

Laetus dies hic transeat,
Pudor sit ut diluculum,
Fides velut meridies,
Crepusculum mene nesciat.

Aurora lucem provehit,
Cum luce nobis prodeat
In Patre totus Filius,
Et totus in Verbo Pater.

This is one of the most beautiful hymns of St. Ambrose. The theme is Christ, the Light of the world. It is assigned in the Breviary to the Mondays at Lauds at certain times of the year. It is, therefore, a morning hymn to the most Blessed Trinity and contains a prayer for light and help during the coming day.

The opening stanzas give an idea of the profound poetry of the Saint. In them he addresses Jesus Christ as the "Splendor paternae gloriae," the "lux lucis," true light, enlightening every man that cometh into this world, the "fons luminis," the source of light. This same Jesus Christ Who brought light into this world, Who is the light of the world, he beseeches now, when the sun's light is about to shine on the earth, to infuse light, namely the light of the Holy Spirit into the hearts of the faithful. These two stanzas contains but one thought, that the soul receive light through Jesus Christ, the true light.

Conscious of the many occasions to sin that arise daily the great poet now turns in loving prayer to the Eternal Father, the "Patrem potentis gratiae" et "perennis gloriae" for preservation from the dangers that beset the Christian soul each day. Not without reason does he appeal to the Father of grace, for, having implored from the Son of God "light to see" he now turns to the Father for "grace to do" the duties of the coming day and by doing them promote the glory of God. Ever mindful that he is making this prayer to God at break of day, the saintly Bishop now asks the Father for the strength necessary to perform acts that are worth while, acts that will profit for eternity, "actus strenuos" that demand effort and sacrifice; and he craves a blessing on the difficult tasks that may come up during that day. Well aware of his dependence on God he further prays that the Father may direct us right in all we do, so that all be done for Him.

In the fifth strophe the great saint beseeches God the Father to guide and govern also the mind by His grace that chastity may ever be pure and faith fervent and lively. Here he teaches the power of chastity for the preservation of faith. Purity and faith go together.

Impurity darkens the mind, but "blessed are the pure of heart for they shall see God," they shall have the vision of purity and the vision of faith, both of which are light. Notice how the poet now gives us the means whereby both faith and purity may be secured when he sings: "Christus nobis sit cibus, Potusque noster sit fides." Verily Christ in the Blessed Eucharist is the food that preserves the soul in faith and purity; and how truly are not the doctrines of faith a refreshing drink for the parched soul in the weary waste of daily trials and temptations!

The hymn is nearing its end. The morning is close at hand. Once more the saint prays that the soul's innocence be as the virgin dawn, and its faith be as bright and glowing as the noonday sun; having this purity and faith, he feels confident that the coming day will transeat in joy and happiness.

Such is the prayer the Church would place on our lips each morning. In a few stanzas the great Bishop of Milan has voiced her solicitude for the welfare of her children, in the great things she bids them ask at the beginning of the day. Well she knows that having light and faith and the grace of God all other things will be added unto them.

Palestrina* (1525-1594)

Dr. Carl Weinmann, Ratisbon.

THE exact date of the birth of Palestrina has until recently been a matter of conjecture but with the final acceptance of the time from February 2, 1525, to February 2, 1526, as the year of his birth, it seems highly appropriate, at this time of the fourth centennial, to offer our readers a short sketch of his life and works.

The parents of Palestrina were simple peasants of the town of that name. His father was Sante Pierluigi, and his mother, Maria Gismondi. He had two brothers, Silla and Giovanni Belardino, besides a sister, Palma; otherwise we know very little of the early life of the artist. Consequently, biographers and historians of the following century zealously adorned the youth of the famous man with legendary lore, charming scenes and interesting anecdotes. All of these pretty stories cannot be taken into consideration by the historian; and it is precisely in this regard that Baini's biography is

*From the "Musica Sacra," December, 1925, issue. Translated for the Caecilia by M. G.

deficient. The distinguished Papal choir-master was not sufficiently critical nor historically correct in his statements. If, as in Pfitzner's musical legend "Palestrina," a number of these scenes are revived and performed on the stage, it is the privilege of the poet, dramatist and composer to accept them; however, they cannot influence nor change the facts of history.

In the year 1918 Monsignor Casimiri, probably the foremost authority on Palestrina today, discovered a legal document, dated October 27, 1537, in which the little "Gianetto" is mentioned as one of the six choristers receiving instruction and training under Giacomo Coppolo, Maestro of the Basilica, Santa Maria Maggiore. If there is any authenticity to this statement, Palestrina must have been at that time 11 or 12 years old, and one of the charming scenes referred to above, receives its confirmation.

It is certain that at a very early age, (probably in 1540), Palestrina came to Rome to study music, and it is said by Ottavia Pitoni (1657-1743) that he owed his reception into the school to his having been overheard singing in the street by the Maestro of the Chapel of Santa Maria Maggiore. The truth of this anecdote is at least doubtful. In the first place, Palestrina, at all events as a man, had a poor voice; in the second, a maestro who had thus discovered a promising pupil, would, undoubtedly, have kept him with himself, whereas Palestrina very soon after his arrival in Rome appears as a pupil of Gaudio Mell, a Fleming. The assertion that Claudio Goudimel was his teacher is incorrect, for Brenet, who in able essay, deals with every available source of information, was unable to discover any trace of Goudimel's residence in Rome. This error was probably caused by an incorrect reading of the original manuscripts. Not Goudimel, but Gaudio Mel is said to have been the teacher of Palestrina, also Renaldo de Mel, or Reydumel, according to the opinion of Haberl, or finally, Cimello, according to Brenet. In this respect also Casimiri has enlightened us. He cites Firmin le Bel, a Netherlander, as the teacher of composition to the little Palestrina. This fact is significant in order to form a correct judgment of the Palestrina style, for the influence which this master had upon the young artist is manifested in his compositions which adhere to the principles of the Netherland School. For example, we need only refer to the artistically "Missa ad Fugam," which might well have for its author a Netherlander of the magnitude of Josquin des Pres.

Unfortunately, the manuscripts do not give us any information regarding the length of

time Palestrina studied in Rome, but a contract, still extant, signed by Palestrina, and dated October 28, 1544, shows that when he was 19 years old he was allotted the income of a canonry at Palestrina, for which he was to perform the duties of organist and choir-master in the cathedral of St. Agapitus in his native town.

On June 12, 1547, he married Lucrezia Geri. The legal documents give us a detailed account of the dowry of his wife, certainly not of much importance for Church Music of those days, but not without historical significance, as it gives us some idea of the dowry of a maiden of that period. For instance, "item plus vulgari sermon dicitur tres genales," and "item plus tredecim panniculos aptos ad Spatulum." It suffices to say that Lucrezia, especially after the death of her father, brought a considerable dowry to her marriage. It is important here to stress this fact, because Palestrina, later on, in the preface to the first book of Lamentations, dedicated to Pope Sixtus V, complains bitterly of poverty, but was, nevertheless, quite a well-to-do man.

During the seven years Palestrina labored quietly in the mountain village of his home, when in September, 1551, he was called from obscurity and placed in one of the most exalted positions of the capital of Christendom. Cardinal del Monte, who ascended the papal throne February 7, 1550, under the name of Julius II, was, previous to his election to the papacy, Bishop of Palestrina from 1543, almost the same length of time that Pierluigi was choir-master of the cathedral. Having thus had an excellent opportunity of observing the work and endeavors of the young musician, it was not surprising that he wished to have the distinguished artist near him, and, accordingly, entrusted to him a field of labor more congenial to his high intellectual gifts and artistic temperament than his modest position in Palestrina, namely that of Maestro of the Capella Giulia at St. Peter's in Rome, a foundation of Pope Julius II. The phrase, "ducante toto tempore suae vitae" of the contract with the cathedral had now become illusory, but it retained its significance in the transfer to Rome, which city was to witness the development of his long artistic career.

The musical atmosphere which pervaded Rome at that time was about the same as it was in his student days. Arcadelt, Rubini, Domenico Ferrabosco and Roselli were his predecessors, and the influence of the Netherland School was still felt in the Papal Chapel, in spite of the fact that its members included

Italians, Frenchmen and Spaniards in no small numbers.

In order to express his gratitude to the new Pope, Palestrina dedicated to him the first volume of Masses: "Joannis Petri Aloisii Praenestini in Basilica S. Petri de Urbe Capellae Magistri, Missarum Liber Primus." It was printed in Rome by the Brothers Dorici in 1554, and contained four Masses for four voices and one for five. This volume of Masses was a genuine diplomatic work, not only because the preface spoke of "rhythmi exquisitiores" which the book contained, but also for the reason that the first Mass bore the title "Ecce Sacros Magnus," and was a pronounced Cantus Firmus Mass in which the well-known Vesper Antiphon, "qui in diebus suis placuit Deo et inventus est justus," continually resounded in the ears of the Pontiff beside the liturgical text. Julius III accepted this act of homage, and to show his appreciation, offered him a place among the singers of his private chapel, notwithstanding the fact that he was a layman, had a bad voice, and was married. For each one of these reasons his appointment was a gross violation of the constitutions of the Papal choir and an unwarranted act on the part of Julius. An entry in the diary of Francesco Montalvo gives us an idea of the sentiments that prevailed among the members of the Papal Choir: "13. Jan. Dominica, eodem die fuit admissus in nobis (!) cantorem Joannes de Palestrinae mandatu (!) Ss. D. Julii absque ullo (!) examine et secundum motum proprium, quod habebamus et absque consensu cantorum ingressus (!) fuit." The last words, "absque consensu cantorum" (without the consent of the singers), convinced the highly favored musician that he did not possess the good will of his colleagues. At any rate, Palestrina, upon entering the Sistine Chapel, rose to the highest musical dignity of that time, for it was the ambition of every singer and composer of renown to become a member of the Papal Choir which numbered among its members the most distinguished artists of every nationality, and formed a kind of international university.

But sooner than Palestrina would have thought, misfortune came upon him. Only two months after his reception into the Sistine Chapel, March 23, 1555, his friend and benefactor, Pope Julius III, died. The favor of Pope Julius was extended by Pope Marcellus II, who died after a reign of only 23 days, and with the election of the rigid disciplinarian Paul IV, Palestrina found himself, together with

Leonardo Barre and Domenico Ferrabosco, dismissed from the choir as an intruding layman. On the thirtieth of July we find the following entry in the diary of Francesco de Montalvo: "Eodem die fuerunt exclusi de Capella Leonardus Barre et Dominicus Ferrabosco et Jo. Luisius Palestrina quia sic voluit Papa et dedit motum proprium illis, ut de cetero non serviant in Capella, quia sunt uxorati."

Omnia ista sunt facta in praesentia omnium." The Pope tempered his severity by assigning to each of the dismissed singers a pension of six scudi per month. But none the less did his expulsion seem ruin to the anxious and over-sensitive Palestrina. He took to his bed, and for some weeks lay prostrate under an attack of nervous fever.

Within two months after his dismissal from the Sistine Chapel he was offered the post of Maestro della Capella at St. John Latern, the original residence of the Popes, and this was in some measure a compensation for his lost position in the Papal choir. Accordingly, he entered upon his new duties in October, 1555. It was at this time he wrote his most celebrated compositions, The Improperia and the Lamentations. Was it an accident or a deep, soulful attraction to the wonderful texts of Holy Week which gave expression in so touching a manner to the sufferings of the Saviour?

Popule meus, quid feci tibi? aut in quo contristavi te? Responde mihi!

My people, what have I done to thee, or in what have I grieved thee? Answer me.

Ego ante te aperui mare: et tu aperuisti lancea latus meum.

I opened the sea before thee, and thou hast opened My side with a lance.

Ego dedi sceptrum regale: et tu dedisti capiti meo spineam coronam.

I gave thee a royal sceptre, and thou hast given My head a crown of thorns.

Is it asserting too much to say that precisely these reproaches on the ingratitude of men touched a responsive chord in the deeply afflicted soul of the artist? Even today these simple, plain melodies which Goethe and Mendelssohn praised so highly are the gems in the repertoire of the Sistine Chapel and other Roman Churches.

Palestrina remained at the Latern five years. Under date of August 3, 1560, we find the following entry in the Liber Decretorum: "Pet-

The Caecilia.

OTTO A. SINGENBERGER Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage
 of
His Eminence George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

The musician must be a philosopher, a thinker. His art develops consciousness, which is both thought and feeling.

—(F. Burry.)

* * *

Broad paths are open to every endeavor, and a sympathetic recognition is assured to every one who consecrates his art to the divine services of a conviction of a consciousness.

The divinity of music is perceived only when it lifts us into an ideal condition of existence; and the composer who does not do this much is, so far as we are concerned, a mere hewer of wood and drawer of water.

—(Thibaut.)

* * *

In order to please everybody at once it is necessary to compromise, and in questions of art he who compromises is sure to disappear in a short time.

—(R. Wagner.)

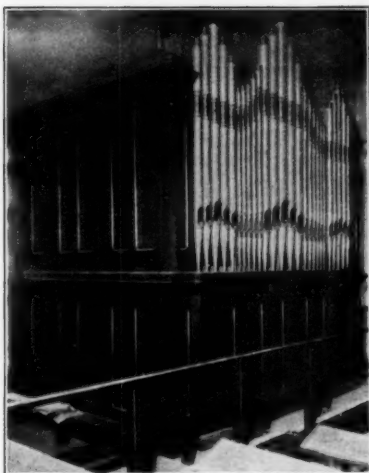
* * *

To comprehend art, not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the misunderstanding of artists to what they should and can do; to rule public opinion by the noble ascendancy of a higher and thoughtful life, and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is allied to the good—that is the task which the artist has to set before him.

—(Fr. Liszt.)

NOTICE!

Due to a sudden illness of Father Pierron, the article "The How and Why of Church Music" will be continued in the September issue of the CAECILIA.



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rum Loysium magnistrum dictae Capellae cum (Ridolfo) pene improvise abscisse." The document does not show what the reason was for this sudden departure from the Lateran. At all events, it is remarkable that Palestrina was again actively engaged to assist in the Lateran during Holy Week of the year 1567. However, that may be, March 1, 1561, we find the master transferred to a similar post at Santa Maria Maggiore, having been called to this position by unanimous consent of the chapter of the basilica. The ten years which he spent at Santa Maria Maggiore formed at once the most brilliant decade in the life of Palestrina, as well as one of the most remarkable epochs in the history of his art. During this period were published the first and second book of Motetts for four, five and more voices, the second and third book of Masses, the third book of Lamentations, etc.

The Council of Trent occurred at this time, notably the discussions regarding the reform of Church Music at the twenty-second session in 1563, when Palestrina submitted and had performed his "Missa Papae Marcelli" and from that time on has been honored as the "Saviour of Catholic Church Music." The well-known story of the Mass of Pope Marcellus has been proved to be a myth, due in great measure to the imagination of Bainia and others.

In 1556 Palestrina relinquished his position at the Lateran basilica for the post of Maestro Capellae at the Seminarium Romanum, the most distinguished educational institution for the Roman clergy. His motive in making this change, which was for him a financial loss, was one of noble, paternal love. The two sons of Palestrina, Angelo and Ridolfo, had, in consideration of the position of their father, received scholarships at the seminary. By his services at this institution he made possible the education of his sons, who likewise, are known to have been thorough musicians,—"*musices item laude praestantes*." Besides his employment at the Roman Seminary, Palestrina was at the same time in the musical service of Cardinal d'Este.

In 1567 Palestrina was strongly urged to accept the position of Chapel Master at the court of Vienna at a salary of 400 scudi in gold. This brilliant offer the father refused, apparently in consideration of his sons who were still studying; he left the Roman Seminary in 1571. Giovanni Animuccia, Maestro of the Capella Giulia, died March 31, of the same year, and in April, Palestrina again accepted the position at St. Peter's, which, it will be remembered, he held in 1551.

In 1581 he published a volume of Motetti for four voices, which were probably composed during the first force of his grief for the loss of his wife Lucrezia, who died July 22, 1580; to this, the intensity of their pathos, and the choice of words to which they are set, may be ascribed, "*Super flumina Babylonis sedimus et flevimus*," etc., which are the finest of them all, may well have represented the heart-broken composer mourning by the banks of the Tiber for the lost wife whom he had loved so long. This pathetic legend of Baini has at times evoked a smile from some; but, strange to say, the recent researches of Casimiri inform us that Palestrina desired not only to renounce music, but the secular life as well, and contemplated entering the Priesthood. In November, 1580, five months after the death of his wife, he addressed a petition to Pope Gregory XIII, soliciting admission to Holy Orders as speedily as possible. The Pope with his own hand wrote the words, "*Fiat ut petitur*" below the request, giving him at the same time the title "*ad titulum magisterii Capellae Musices Basilicae*," and as a salary four benefices with an income of 24 gold ducats. Palestrina received the tonsure in December, 1580, and was, accordingly, admitted to the clerical state, and Holy Orders were about to follow. At this juncture, however, the master suddenly halted, and then married a wealthy widow, Virginia Dormuli, March 28, 1591. Being possessed of considerable wealth she could enable Palestrina to publish his works in rapid succession. The manuscripts do not inform us what the reasons were for Palestrina having so abruptly abandoned his plan of becoming a Priest. Perhaps it was due to his deep, soulful nature, probably also very material considerations, among which the publishing of his works by means of the wealth of his wife was by no means the least. Perhaps, Palestrina, like Beethoven, experienced a kind of anxiety that in later life he might not be able to continue his customary mode of living for want of sufficient means of subsistence. However, that may be, this hitherto quite unknown episode is one of the most interesting of Palestrina's life.

The original records show that Palestrina was not only an artist, but also a practical financier. Besides real estate in Rome, he acquired considerable landed property in his native town. In the year 1584 he purchased vineyards, in 1587 an olive grove, in 1589 a vineyard in Rome, 1591 a garden, etc., in Palestine, etc.

It may appear singular that Palestrina, notwithstanding his valuable possessions, did not from the beginning refuse the repeated invita-

tion of the foreign prince, Duke William of Mantua, who invited him to his court to succeed Suriano. The correspondence connected with this offer begins with a letter dated April 13, 1583, in which Palestrina informs the Duke of his willingness to accept his invitation, and continues until the twenty-eighth of May, the day on which the last letter is dated. Notwithstanding all his "modesty"—as he supposed—Palestrina had asked of the Duke a sum rather exorbitant for Mantua, and he could not accept the terms of the contract. With this the negotiations ended, but Palestrina kept up a correspondence and friendly relations with the court. It is interesting also from these documents to form some idea of the family of Palestrina. At this time it consisted of seven persons, the master, his wife Virginia, his son Igino, the lawyer, his wife Virginia (Guarnacci), a nephew Thomas, a servant and a maid.

In April of the year 1585 Palestrina paid his homage to the new Pope, Sixtus V, with the Mass "Tu es pastor ovium," which appeared later in the fifth book of Masses. This was followed by two of the most significant Masses, "Ecce ego Joannes" for six voices, similar in construction to the "Missa Papae Marcelli" for four men's voices and two treble voices, and the Mass "Assumpta est," considered by some to be the most artistic, beautiful and sublime of all his Masses. The delight of the Pontiff was unbounded; but his good will took a form which led to the last unpleasant occurrence in Palestrina's life. It will be remembered that in the year 1555 he had been dismissed from the Sistine Choir, and the Pope now conceived the idea of investing him with the title and duties of Maestro. At this time, however, he had the good will of the Prelate Antonio Boccapadule, the actual Maestro; the members of the choir, however, were strongly opposed to his appointment. Besides, the decree, "In suprema" of September 1, 1586, ordained that only singers who had been members of the choir 15 years, or rather, the eldest in years of service, should hold the office of Maestro. The Pope was highly incensed at the independent action of the choir, but, in grateful acknowledgement to Palestrina, he conferred on him the title of "Compositore della Capella Apostolica." Palestrina, in order to show a generous content with his position of composer to the choir, immediately dowered it with the "Hymni totius anni," dedicated to Pope Sixtus V. And so he drew honor to himself by an act of courtesy to those by whom a

well-deserved honor had been so churlishly denied him.

In 1590 Palestrina published his fifth book of Masses, dedicated to Duke William V of Bavaria, the first he sent to a foreign prince. This volume contains, among the others, the Masses entitled "Aeterna Christi munera" and "Iste Confessor," which are widely known in modern times. Orlando de Lasso was at that time chapel-master at the court of Munich and directed a choir of 80 practical musicians, which was the leading choir among all the European courts, and there was a constant friendly church music exchange between Rome and Munich.

In 1591 he produced the first volume of "Magnificates," dedicated to Pope Gregory XIV. In 1593 appeared a series of "Offertoria" for five voices, for the whole year. In the same year he published a volume of Litanies for four voices and his sixth volume of Masses for four and five voices, which he dedicated to Cardinal Pietro Aldobrandini.

Palestrina had now reached the last decade of his life. In it we cannot trace any diminution of his industry, no relaxation in the fibre or fire of his genius. Our astonishment increases when we consider that at the same time he was actively engaged as concert master to Prince Buoncampagni, and taught composition at the school of Church Music founded by G. M. Nanino.

With the growing number of his compositions, his fame also increased. A notable evidence of this is a volume offered him by his colleagues. It was a collection of sixteen Vesper Psalms which the renowned composer Asola of Verona presented with the following dedication: "As all streams flow toward the ocean, so have we, the undersigned composers, united to dedicate this collection to you, the great master, whose name is honored and admired by musicians in the remotest parts of the world." Palestrina had become the center of a group of contemporary composers, as the two Naninos, Giovanelli, Marenzio, Suriano, Viadana, and above all, the noble Spanish Priest, Ludovico da Victoria, frequently styled "cigno di Palestrina," the swan of Palestrina. It is obvious that all of these composers were influenced by their leader, and the standards of composition which he established gradually came to be known as the "Palestrina Style," an appellation introduced officially by Pope Pius X into his Motu Proprio (1903), by which he conferred upon the master of ancient Praeneste an honor

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School Music



A Resume of the Music Supervisors' National Conference

By Nell Jacobson.

THE fact that the national conference represents the largest body of music educators in the world, that its aim is to maintain a high and uniform standard of music education in the United States, and that hereafter its members will meet but once every two years, has prompted the rather lengthy review of this last annual meeting.

Little does the casual observer realize the time and effort on the part of a few in making a success of an organization of such stupendous proportions. However, the business meeting this year was attended by a greater number of the general assembly than is usually the case. This, no doubt, was partly due to the fact that the adopted change in the frequency of meeting resulted in a revision of the constitution.

As an outcome of this measure, in addition to the Eastern Conference and the Southern Conference, two more sectional conferences were organized. The North Central Supervisors' Conference is comprised of the states of Michigan, Wisconsin, Minnesota, North Dakota, South Dakota, Nebraska, Iowa, Illinois, Indiana and Ohio. The South West Conference includes Kansas, Missouri, Colorado, Arkansas, Oklahoma, Texas, New Mexico and Louisiana. It will be the aim of all sectional conferences to meet biennially in the year having no national conference.

The National Research Council, composed of 15 men and women prominent in the school music world, who act as a "clearing house" for disputed questions on the subject, arrived at a definite conclusion regarding the problem of rural school music. After a very careful consideration of this most difficult question, they agreed that it was impractical to attempt sight reading in the one-room school. However, they urged that these children, though somewhat handicapped, should have the pleasure of singing good songs and listening to good music.

The "instrumental clinic" under the direction of Russell Morgan, was an interesting and practical demonstration of what can be accomplished with different combinations of instruments. In the "evolution of the school orchestra," Mr. Morgan illustrated how Liszt's *Liebestraum* No. 3 sounded when played by the following combinations:

"a. Four first violins, two second violins, one cornet, drums and piano.

"b. All first violins, all second violins, one cello, one clarinet, two cornets, one trombone, drums and piano.

"c. All strings except violas, one flute, two clarinets, two cornets, one trombone, drums and piano.

"d. Entire orchestra without piano. The following instruments were added to the 'c' combination; violas, second flute, two oboes, two bassoons, four French horns, first and second trombones and tuba."

Mr. Morgan showed the possibilities of the saxophone in the absence of some of the symphonic instruments. A selection was played wherein E-flat alto saxophones were substituted for French horns, C melody, alto and tenor saxophones for trombone and bassoon, and the baritone saxophone for string basses.

In an orchestral accompaniment to a vocal solo, the importance of light and flexible playing was illustrated.

Mr. Morgan made a great point of the little reed organ as a substitute for the woodwind section. He demonstrated this fact by having all the string choir, one cornet, drums and piano play with the organ (or harmonium). Likewise, he showed the value of the piano as a substitute for the "accompaniment unit" made up of second violins, violas, string basses, French horns and trombone.

In conclusion, Mr. Morgan had the orchestra play a group of ensemble exercises for the development of perfect intonation and dynamic control.

A socialized recitation in musical appreciation was another outstanding feature of the conference. This was conducted by the children themselves under the supervision of their teacher. They chose Schubert as the subject of the lesson. One pupil told the story of the composer's life in simple child-like fashion; another gave an interpretative dance to the music of the *Serenade*; one of Schubert's works was reproduced on the phonograph. The recitation was continued in this way in a very interesting and charming manner. Such preparation on the part of children develops initiative and interest in the subject.

The performance of the National High School Orchestra is best described by Prof. Karl M. Gehrken, editor of *School Music*:

"The thing which gave me not only the greatest thrill of the week, but the greatest

thrill of my entire professional life, was the concert given on Friday morning by the National High School Orchestra. This organization was composed of 250 boys and girls from high schools in almost every state in the Union. They had practiced the music which they were to play and came prepared to put it together and play it as a unit. They spent the entire week in Detroit, being taken care of in the homes of various high school children of the city. They rehearsed every day, being directed by Mr. Maddy, the originator of the plan and Mr. Gabrilowitsch. At their concert on Friday they played numbers by Bizet, Schumann, Schubert and Beethoven, including the first movement of Eroica Symphony. Their playing at the concert was superb, and there were few in the audience who did not shed a tear, while many of us wept openly almost throughout the concert. It was not merely the fact that 250 boys and girls were able to play a Beethoven symphony in such fashion as to give the audience the unqualified musical delight. It was rather the fact that these boys and girls had come together from states as far apart as California and Massachusetts and that they represented what public school music means in this great country of ours. If 250 players of the quality of these young musicians can be gathered together to play such a program as was given in Detroit, it is evident that there are thousands and thousands of additional players in these various states who could take part in a similar program with almost as fine results. And this in turn means that thousands and thousands of boys and girls are being trained to love good music, to appreciate the best in both composition and rendition and themselves to take part in the creation of beautiful sound. Such things have been done in other countries in isolated places, but there has never been in any land a movement which is comparable with the school music movement in America so far as the numbers involved are concerned. This concert gave to me personally more hope and encouragement, not only for the future of the public school music, but for the future of music in America, than any single thing that has ever happened to me, and I wish in this account to pay my tribute to Mr. Maddy for his vision and his indefatigable zeal, and to Mr. Gordon for his willingness to try something that many openly said was impossible. The concert by the National High School Orchestra was the high point of the week, and its influence both upon those who took part in it and upon those who heard it will continue through many years."

The final program of the week was an evening of international folk music. The interesting entertainment was made possible through the courtesy of the International Institute. It consisted of folk singing and dancing and playing by the foreign-born of Detroit—all in their native costumes. There was a Russian Balalaika Orchestra, the balalaika being an ancient folk instrument. A chorus of German girls in costumes typical of those worn in the Black Forest region, sang a group of songs. These are girls from different parts of Germany and many have been in this country less than six months. Their music is their common bond. The United Polish Choirs, the Ukrainian Workers' Theatrical Choir, the Finnish, American Girls' Glee Club, the Croatian Singing Society, the Yugoslav Orchestra, the folk songs of the Italians, the folk dances of the Hungarians and the Polish, placed the audience in a delightfully strange and exotic atmosphere. The joy that this unique evening of entertainment seemed to give the performers as well, (their very hearts seemed in tune), suggested the thought that such a "melting pot" in Europe wouldn't be a bad substitute for the ill-fated League of Nations!

* * *

To every Catholic among the thousands who attended the Eucharistic Congress held in Chicago, the pomp and solemnity of it all was a thrilling experience. To every musician, the splendid work accomplished by the several immense choruses, was of particular interest. To musicians especially interested in children's choruses, the "Mass of the Angels" sung by 62,000 children at the open air services in the stadium was indeed a revelation. Sixty-two thousand children! An army of singers, the like of which there is no comparison in all history unless it be the Children's Crusade. Sixty-two thousand young voices united as one and lifted in singing the "Mass of the Angels"! Can anything be more pleasing in the sight of God?

As was the case throughout the Congress, system was the watchword. Everything was so perfectly organized that it produced amazing results. All credit is due the teachers in the parochial schools for their hearty co-operation. Otto A. Singenberger, director general of all the music (that very important factor) of the Congress, was an outstanding figure. His excellent musicianship and pleasing personality effected this stupendous accomplishment.

(Continued from Page 173)

greater than was ever bestowed upon any composer in all the history of music. He alone is mentioned as the one representative of the kind of art, (classic polyphony), which approaches nearest to Gregorian Chant, the official music of the Catholic Church. He placed the music of the Church at such a sublime height that no musician or composer has ever equalled him. The standards of polyphonic music which he created have never grown old amid the effusions of modern creations, and still continue to inspire composers of lesser note to write music becoming the house of God; and the Palestrina style is devotedly cultivated, especially by choirs practising "a capella" music, such as the Catholic cathedral choirs of Cologne, Eichstadt, Ratisbon, etc. Protestant church choirs and a number of secular organizations also give model performances of Palestrina's compositions.

We are indebted to the careful research and practical work of such men as Carl Proske, restorer of classic polyphony, F. X. Haberl, founder of the School of Church Music at Ratisbon, M. Haller, sometimes called the Palestrina of the twentieth century, and F. X. Engelhardt, distinguished conductor, for our knowledge of Palestrina.

In January 1594, Palestrina issued his last publication. It was a collection, "Madrigali Spirituali" for five voices, dedicated to the Grand Duchess of Tuscany, wife of Ferdinand de Medici. He had also begun to print his seventh volume of Masses; but while his work was still in the press he was seized with an attack of pleurisy, which he had not the power to resist. When he felt his end approaching, he sent for Filippo Neri, his friend, admirer, counsellor and confessor for many years, who administered the last sacraments. He passed away February 2, 1594, being interred the same day, according to the custom of that time. His body was consigned to the tomb to the strains of his own beautiful setting of "Libera me,

Domine" a five-part psalm for three choirs. He was buried in St. Peter's, where he began and ended his artistic career, under the altar of Ss. Simon and Jude. His grave is marked by a tablet bearing the short but significant epitaph: "Joannes Petrus Aloysius Praenestinis Musicae Princeps."

Materially, it was a short road, but intellectually a prodigious path of life that led from the little home of Pierluigi in Palestrina to the great Basilica of St. Peter's, where, under 11 Popes, he labored untiringly during 43 years for the glory of God, as

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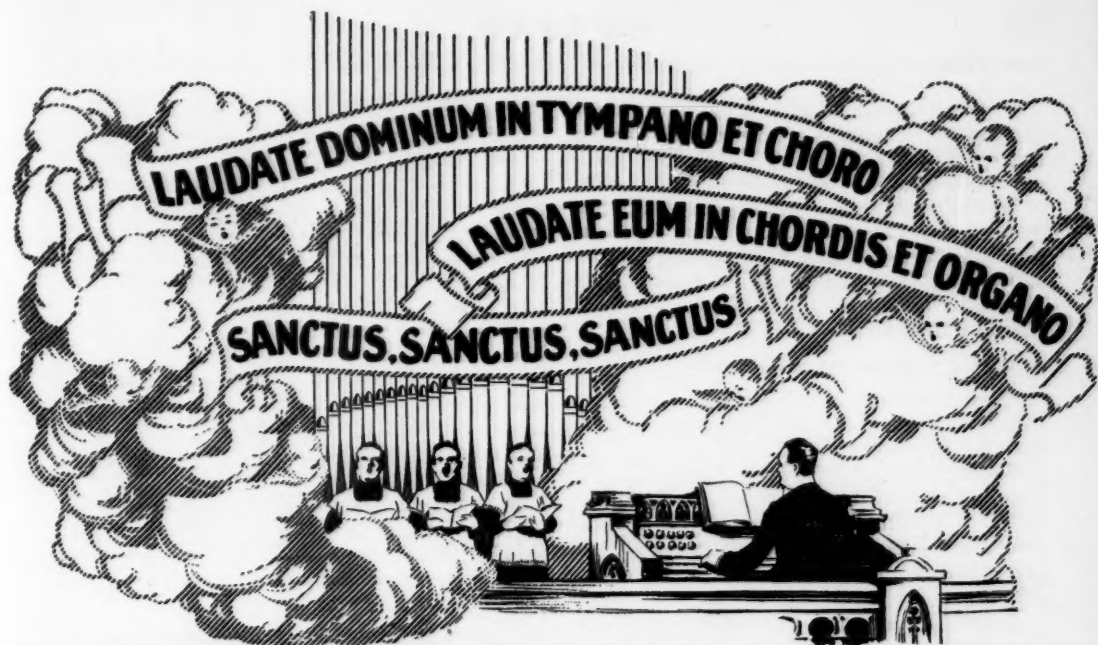
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Modern Pipes of Pan*

By Earl Chapin May

THE violin is the king of instruments. But the orchestra is greater than any one instrument and many musicians believe the pipe organ is greater than any orchestra. Twentieth century organ builders have evolved a soul stirring combination of symphony orchestra, military band, drum corps and carillon. Americans are spending more than a million dollars a month for pipe organs—and it all started with a mythical chap named Pan.

Pan was a versatile god who roamed the woods and fields of ancient Greece. He was a glutton for work. He not only acted as god of the herdsmen and donor of fertility to their flocks, but was also, at times, a huntsman and the god of hunters. He was the first of the mythological traffic cops, guiding travelers over pathless mountains.

But Pan was particularly skilled in music. His specialty was performance on his pipes, which were a set of short, hollow reeds tied in a row and cut in graduated lengths. The lower ends were often closed, the upper ends were open and on a level. By blowing into these open ends and running his mouth along the row of reeds Pan could play such tunes as set the dryads dancing. He was musician to the multitudes. When Greek gods went out of fashion

Pan went with them, but his pipes have come melodiously down the generations.

From Talmud to Twentieth Century

It is a long leap from the organ with 400 pipes and two players, whose efforts in the tenth-century Winchester Cathedral were heard throughout that part of England, to a Bach fugue played on an organ with several thousand pipes in the Portland, Oregon, Auditorium. It is a longer leap from the eighth-century organ in the Church of Saint Cornille of Compiègne, the organist of which earned the title of *pulsator organum* or organ beater, because he beat the heavy keys with his fists, to the four-manual organ opened in the Washington Auditorium last June with selections from Handel, Rubinstein and Wagner played with the lightest of piano touches. It is even a longer leap from the second-century organ with ten pipes, mentioned in the Talmud, to the organ with 5,060 pipes recently installed in the Church of the Blessed Sacrament, New York City.

The world has moved musically since Pan piped his sylvan lays, and the pipe organ has moved with it. Pre-eminently designed for public performance, its increasing popularity furnishes convincing evidence that we like good music.

A huge new organ was installed in the Philadelphia Baptist Temple about fifteen years ago. A series of concerts was announced. Seats were sold many weeks in advance. Police reserves were called out to handle the crowds.

*Reprinted from "The Elks Magazine" by courtesy of Mr. May and Mr. John Hilder, Managing Editor.

The concerts were continued at intervals for two years. The profits from them paid for the organ, which cost about \$30,000. Two years ago the people of Moline, Illinois, paid \$4,500 to hear the dedicatory concert given on the new pipe organ of the Sacred Heart Church. Eight thousand have gathered to hear a pipe organ concert in Atlanta, Georgia. The Grand Court Organ in Wanamaker's, Philadelphia, has been heard by an audience of 10,000.

Not an Infant Industry

Organ building is not an infant industry even in this country. American concerns have been building organs for a century.

The large organ in the Holy Family Church, Chicago, was built in 1869 and dedicated in 1870. Six strong men operated the bellows. The organ was rebuilt and modernized as to power and in other ways in 1891 and again in 1923.

In 1839 Commodore Vanderbilt presented a two-manual organ to the Mercer Street Presbyterian Church, "The Church of the Strangers," New York. In 1898 the organ was sold and removed to St. Paul's Lutheran Church, 796 East One Hundred and Fifty-sixth Street. The organ was rebuilt three years ago although nearly all the old pipes were retained. It is in daily use.

What is probably the oldest organ in the Middle West was shipped from Philadelphia via the Atlantic, the Gulf of Mexico and the Mississippi River to Galena, Illinois, in 1838. Galena was enjoying a lead-mining boom. Fusion of tin and lead was not then practiced and the organ pipes were made, appropriately enough of pure lead. Fever River, in which the mighty Mississippi River steamers turned in those days after docking at Galena, is now a puny creek. The river steamers have almost disappeared. Galena sleeps on its many hills. But the old pipe organ continues to function.

Few can hear the magnificent organ in the Mormon Tabernacle at Salt Lake City without being thrilled. The tabernacle is 250 feet long, 150 feet wide and 80 feet in height, without a pillar or tie-rod to mar its marvelous acoustics for any of the 8,000 persons who may be comfortably seated therein at one time. About 250,000 hear the organ each year during the daily recitals from April to October. Because of its unique setting and history it is one of our most interesting organs. It is the creation of Joseph Ridges, who learned organ building in England, followed the gold rush to Australia, became a Mormon and built a small organ for the Mormon Church in Utah.

That organ was carefully packed in ten sealed cases, sent by sailing ship from Australia to San Pedro, California, and hauled by mules and horses across country to the adobe predecessor of the present tabernacle. While the latter was taking form, Brigham Young commissioned Ridges to build another organ suited to its magnitude. Ridges journeyed to Boston for wire, soft valve-leather, ivory keys and other materials not obtainable in the West. The pipes and other parts of the organ were fashioned from timber selected and sawed in the mountains and hauled nearly 400 miles across the desert. Although the instrument was rebuilt in 1900 and again in 1915, some of the original pipes and casings are still in use.

When the organ in Christ Church Cathedral at New Orleans was dismantled and rebuilt in 1923, nearly 900 pipes which had been in use for seventy-five years were continued in service.

Pipe Organs Here and There

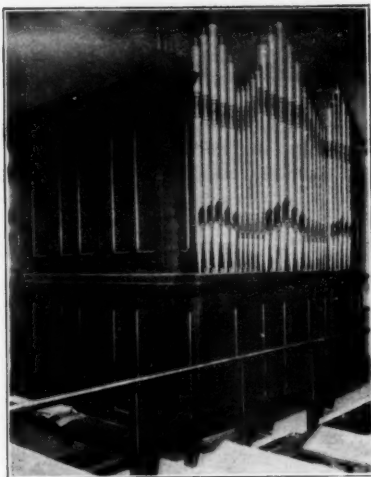
From earliest times the organ has received active endorsement of artistically-minded men. The famous organ installed in the Church of Saint Cornelius of Compeigne was the gift of the Byzantine Emperor, Constantine, who sent it to Pepin, King of the Franks. The Caliph Haroun sent an organ to Pepin's son and successor, Charlemagne. Thomas Britton the picturesque and versatile coalheaver of Clerkenwell Green, London, was wont to transform his eighteenth century coal shed into a concert room where George Frederick Handel, the German-English master musician and successor of Bach as premier organist, entertained the wit and beauty of the early Georgian English capital.

Emerson L. Richards of Atlantic City is a lawyer, banker and State Senator. But his international fame rests upon his skill as a designer of the Atlantic City Municipal Organ with its 250 speaking stops and nearly 10,000 pipes. In the world of organs as well as the world of politics he is "Senator Richards." He is also an honorary member of the Organ Builders' Association and Vice-President of the National Association of Organists.

The \$20,000 organ in St. John's Cathedral at Milwaukee was presented by the family of the late Patrick Cudahy, in memory of that industrial giant, and his daughter, Helen.

Cyrus H. K. Curtis has donated a magnificent organ to the Municipal Auditorium of Portland, Maine. George Eastman is responsible for the presence of a dozen organs in the

(Continued on page 180)



**THIS ORGAN IS OFFERED
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can be seen and heard to realize
its value.

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The Action is tubular pneumatic.

An electric blower furnishes the wind.

The Organ is 15 ft. high, 12 ft. wide and 12 ft. deep. The detached console takes up a floor space 5 ft. by 5 ft.

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This beautiful Pipe Organ has
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and is as good as new. It can
be inspected and heard in our
Factory.

It has a total of 762 Pipes, furnishing 13 actual speaking stops.

Each manual stop has 61 pipes and the pedal stop has 30 pipes. There are four Couplers.

This two-manual and pedal Organ has tubular pneumatic action and an almost new electric blower.

The dimensions of this organ are:

Width — 11 ft. 9 in.

Depth — 10 ft. 3 in.

Height — 16 ft. 6 in.

The keydesk with pedal keyboard
and bench projects 3 ft. 7 in.

Any church having the necessary space for this organ can secure this instrument at a remarkable sacrifice price if taken soon, as we need the room this instrument takes up in our factory.



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(Continued from page 178)

Eastman School of Music and the Eastman Theater of Rochester. William H. Shuey, formerly of Minneapolis, is known as the godfather of a flock of four manual organs in Oak Park, suburb of Chicago.

There has been a marked increase in the demand for pipe organs during the past fifteen years, due largely to their adoption by movie houses.

In a musical way this put the movies in direct competition with the churches. The churches met the challenge by increasing the quality of their organs, Universities, public-schools, lodges, municipalities and individuals took notice of the growing popularity of the modern pipes of Pan.

Most of the big municipal auditoriums now open their doors for periodical organ concerts. There are hundreds of organs in fraternal buildings. There is an excellent organ in a Chicago labor union headquarters; another large one in a Buffalo catalogue house; another in a Dayton, Ohio, factory. From Florida to California and from Oregon to Maine pipe organs are played in private homes.

As the lineal descendants of the original pipes of Pan it is especially fitting that pipe organs should be played in the open places. There is one such at a Virginia college. A special train carried one huge organ from a factory in the East to Roosevelt Memorial Park, near Los Angeles. More than 300 concerts are given annually on the open-air organ at Balboa Park, San Diego. Up near San Francisco is the Bohemian Grove organ.

There is an organ in the towering First Methodist Church Temple of Chicago. There is one in the basement of a private home in Oklahoma City.

All told there are about 16,000 genuine pipe organs in American churches, about 6,000 in theaters and about 2,000 in homes, schools, lodge rooms and commercial houses. Two thousand new organs are installed each year.

All large pipe organs can reproduce almost any tone produced by a symphony orchestra or a military band. But many of the organs in homes and theaters are called orchestral organs because the sounds made by bells, brasses, and drums and other instruments of percussion—so prominent in the jazz, dance hall or vaudeville theater orchestra—predominate over the pure organ tone. Many organs are playable with perforated rolls similar to those used in player pianos.

Traditionally the male of the species is the most effective at the pipe organ. There is a long list of masculine names which means much to organists. But women organists play most of the 1,500 organs in Texas. There were nearly four times as many women as men in the last graduating class of a New York organ school and twice as many women as men in a similar Chicago class. Two-thirds of those attending the thirty-fifth annual meeting of the American Organ Players' Club and nearly half of those at the fourth general convention of the American Guild of Organists were women. The Women Organ Players' Club of Boston is a young but flourishing organization. The romantic background as well as the musical possibilities of the modern pipes of Pan appeal to women as much as to men.

Swells and Stops and Other Things

Whenever an organist speaks of his or any other organ he refers to it as having a certain number of stops. Terminology is a terrifying thing on a pipe organ. Organists have a language all their own. And when an organist mentions a stop he is dealing in the delicate double meaning.

The audience at a pipe-organ concert can see a row of stop knobs on each side of the keyboard manuals, on the older organs, or a row of tablets or stop keys above the keyboard manuals, on the newer instruments. The organist pulls and pushes the stop knobs with his rapidly moving hands. Or he presses the tablets or stop keys with his nimble fingers. In either case he is "drawing the stops." What he actually does, when he draws any stop, is to admit compressed air from the reservoir or wind chest—which is bellows-filled by motor power—into a chromatic series of pipes, called a rank. Each rank is so voiced as to give a particular quality of sound and is called a "stop." So there are stops and stops on a pipe organ.

An organ pipe, whether it be thirty-two feet long and three or more feet in diameter or three-eighths of an inch long and no wider than a lead pencil, generates only one quality of tone at one pitch and at one degree of loudness. The largest and lowest pitched pipe in the Atlantic City Municipal Organ weighs about 600 pounds and vibrates sixteen times per second; the smallest and most acute pipe weighs about two ounces and vibrates 4,032 times per second. This organ is divided into smaller organs, each played by its own set of keys, called a manual. The individual organs

are designated as Great, Swell, Choir, Solo, Bombard or Echo' and Pedal. Each manual has sixty-one keys or a "compass" of five octaves. The Pedal is played by the feet from large wooden keys placed on the floor under the organist's bench. The individual organs can be united by means of couplers, so that all the divisions may be played at once. Since there are sixty-one keys on a manual, there must be sixty-one corresponding pipes in each stop in the organ. Thus if there are ten stops on the Great Organ, there must be 610 pipes and if all ten stops are drawn there will be ten pipes of various qualities of sound playing from each key.

Certain classes of organ pipes generate what is known as the "organ tone" or "cathedral tone"—a tone peculiar to the pipe organ. The chief of these organ-toned pipes is the "diapason," the foundation of all pipe organs. In addition to these there are also a great variety of flute tones made by pipes that are either magnified or miniature flutes; a chorus of reeds that produce tones by the vibration of brass tongues against the pipe bottoms; and various sets of pipes that imitate the woodwind instruments such as piccolo, oboe, clarinet, English horn and bassoon, and others that imitate the trombone, tuba, trumpet and other brass instruments. There is also a large family of pipes designed to imitate stringed instruments such as the violin, viola, cello and bass viol. Steel bars reproduce the harp tone and there are frequently concealed in the back of the organ the marimba, xylophone, and divers other percussion instruments connected with the keyboard.

The bellows are the lungs of the organ. If the lungs are not fed with air the organ remains silent and the organist feels very much out of place.

One does not have to be very old to remember when all pipe organs were pumped by hand. The First Presbyterian Church of Rochelle, Illinois, had such an organ long before the Spanish-American War. Partly because I, as the village band leader, pumped air into a cornet from my bellows-lungs, and partly because Cousin Ida was official church organist, the job of organ pumping was wished on me.

When the mixed choir was about to burst into "Work, for the Night is Coming," "Onward Christian Soldiers," or "There is Rest Beyond the River," a nod or a nudge from Cousin Ida aroused me to five minutes' hectic pumping. With the supply of air thus accumulated the organ opened up and the choir

followed suit. The game was to try to catch up with the pumper. I'm proud to say they seldom caught me, though now and then, when weary with well doing, I would effect a diminuendo on the organ when a crescendo was due, and vice versa.

"The Committee Thinks—"

Many a church, theater, municipality and fraternal organization is wrestling with the problem of buying a new pipe organ. Like the instrument, this problem is not so easy as it sounds. Many members of committees appointed to select a new organ are from the laity.

Few of them know that many of the bright gilt pipes adorning the organs in our gathering places are dumb Doras and do not yield a note. Fewer, still, of these laymen know that the average big organ is really an assemblage of several organs, known as the Great organ, the Swell organ and so on. In modern organs all the working pipes are contained in "Swell-boxes" or chambers which control the volume of sound. These Swell-boxes are equipped with Venetian shutters that open and close to modify the tone. The Choir organ, of soft-speaking pipes for accompanying the human voice, is generally found below the Swell organ pipes. Farther back or at the sides one usually finds the Pedal organ; while an Echo organ and a String organ may be located at the opposite end of the auditorium or in some remote portion of the building, so that their music will seem to come from a distance. Recent developments in electrical connections and operations permit the organist to operate when the console is 200 or more feet from the pipes.

There is a classic joke in pipe organ circles about Deacon Smith, church treasurer and member of the new pipe organ committee, who arose to remark, "Mr. Chairman, I don't see why we should have a great, a swell and a choir organ. I think one organ quite enough for our church."

It happened that Deacon Smith was a tailor on weekdays, so the musical man of the committee replied, "Surely, Deacon Smith, you would not say that a man was well dressed who wore only a coat. You would try to sell him a coat, vest and trousers." Whereup, Deacon Smith voted for a three-manual organ.

Competition is keen among the sixty or more pipe organ manufacturers in this country, and the pipe organ salesman is abroad in the land. Hence, committees and pipe organ producers have their hours of uncertainty. But the approved method of selection seems to be that

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage
 of

His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

founded on deep study, much travel to factories, many attentive hours before different kinds of organs, much correspondence and interviewing—and a final decision based on elimination.

After that comes the vexed question of where to put the new organ. Sometimes an organ architect is called in to advise the organ builder where and how to place the instrument. Sometimes the committee depends upon the organ builder's knowledge of acoustics and the practical side of the question. Whatever happens, any convention of organists can get a good kick out of hearing an organ builder tell what he thinks of an organ architect. For the most part the organ business is a serious business, although it has its lighter side.

Some of the Lighter Sides

Very old alumni of Beloit College will recall one morning in chapel when a fish-horn sounded its discordant note as soon and as long as the organ was in action. The wideawake boy who hand-pumped the organ on that day was named Sleeper. In later life he became Prof. Henry Dyke Sleeper, head of the music department of Beloit College, and served his Alma Mater well. But he treasured one secret many years. The secret was that during the particular chapel exercises to which I refer he, the boy who filled the organ bellows behind the organ pipes, had stuck a fish-horn into said bellows and left it there during the chapel hour.

There may be alumni of Harvard who remember that a group of undergrads, filled with the joy of life, spent the greater part of one Saturday night, so re-arranging the pipes of the chapel organ that when the organist began his Sunday morning program and tried for a plaintive oboe tone he got a flute instead—and so on *ad nauseam*. And in the annals of Amherst occurs some slight reference to the Swell-box and the cats. The particular Swell-box then in use on the college pipe organ had had horizontal shutters. One night two inspired students captured two reluctant cats, tied them tail to tail and left them roosting on the flat surface of an open shutter. The organist began chapel the following morning with a heavy fortissimo passage, and the Swell-box open. A very soft passage followed. The organist closed the shutters in the Swell-box. The unwilling cats slid into view of the assemblage and hung heads down, suspended by a string. Their tails were tied but not their tongues. Chapel exercises that morning were not a success.

Happily, college students no longer play pranks. They have all gone in for higher education I am told. But if they do have foolish moments let them turn from the direct descendant of the pipe of Pan to some of Pan-pipe's progeny several times removed. Let them turn, for example, to the calliope.

Calliope's Callin' You

According to Noah Webster, "calliope"—with the accent on the second syllable—was the Muse of eloquence and poetry. According to the troupers on the circus lots, and the small boys who follow the grand, glittering, free street parade, the calliope—pronounced "kally-ope"—is the prize ballyhooper around the big tops.

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The player of a steam calliope gets a free Turkish bath every time he goes on parade. Fletcher Smith has probably had more of these baths than any other living artist. I sat with Fletcher and his circus pipes of Pan one day at Elgin, Illinois, seeking local color. Fletcher would wait until the steam gauge on the rusty upright boiler registered 120 pounds. Then he would open up with "Silver Threads Among the Gold" or some such sprightly ditty—at the conclusion of which the steam gauge would register forty pounds and Fletcher and I would be dripping with heat and moisture and suffocating in clouds of steam. After we had dried off and the boiler had steamed up my host would render another selection. I went home with incipient pneumonia. Yet Fletcher, in spite of forty years of this rapid alternation of heat and cold has never had a cold in the head. Perhaps Pan is protecting him.

So long as circus parades persist, we will have the steam calliope with us. But the air calliope is superceding the steam-energized disseminator of harmony in many places. Like its more dignified prototype, the pipe organ, the air calliope is made eloquent by columns of slightly compressed air driven through gradu-

ated pipes. This air is compressed, as with most pipe organs; by a blower driven by an electric or some other motor.

You will find an air calliope attached to nearly every circus, amusement park, medicine show and carnival outfit. It is particularly valuable to outdoor showmen because, mounted on an automobile chassis and concealed in a gaudy red and gold box, it traverses the streets and even invades distant highways, carrying the message of good cheer to the hinterland. The old horse-drawn steam calliope can ballyhoo for blocks. The new-fangled air calliope can ballyhoo throughout the county, and does. To make it easier for the operator, it is equipped with a mechanical player, like a player piano.

A more blatant version of the twentieth-century pipes of Pan is the band-organ. This is a pipe organ rampant. With brass tongues vibrating in horn-like pipes of brass, a set of player rolls and a powerful electric motor, the band-organ is built to replace a brass band of fifteen pieces—and more than fills the bill. It can be heard a mile if the wind is right.

In churches, universities, theaters, schools, lodges, open-air auditoriums and municipal auditoriums about 15,000,000 Americans listen to the modern pipes of Pan each week. But the radio is rapidly increasing this audience. From an Iowa hill overlooking the Mississippi the call of the calliope reaches thousands of receiving sets in distant states. From Atlantic City and a dozen other cities the potent pipe organ rumbles, rolls and thunders for the entertainment of the listeners-in. A rancher in the blizzard-swept Canadian Northwest encores Shubert's "Serenade." A devout old lady on an isolated Kansas farm closes her eyes to the tune of "Old Hundred." A crippled kid in a New York hospital claps his whitened hands at a bit of jazz. A blind girl in Novia Scotia smiles at the strains of Wagner's "Evening Star." Some English fan sits up until four o'clock in the morning to get the melody of an American song. The manager of a Cuban sugar plantation applauds Handel's "Largo." An officer on one of Uncle Sam's battleships maneuvering, off Hawaii, visions a symphony concert in Carnegie Hall as he catches a Bach fugue, played on a pipe organ.

So Pan is not dead. He wanders over hill and dale. He flits across river, lake and sea. Greek god he may have been. He may have gone out of fashion with mythology. But he lives again in the organ and other modern pipes of Pan.

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America Discovers the Liturgy

Gerald Ellard, S. J.

FIFTY years ago the Church in America was largely missionary, to some extent is so still. But in many cities and towns we are ready for normal Catholic life. The liturgy is part of it. Why not have it?" So wrote a priest to me just eighteen months ago. To his final query there seemed no ready answer; nor, on the other hand, did there appear any real prospect that we should soon begin to have the ideal (liturgical) life in the Church in America.

The past year and a half, however, have brought to light how many indications that American Catholics are not only ready for the ideal Catholic life, but hungering and thirsting for it. At present we are in the process of discovering the liturgy. Let us count over some of the indications.

Within the past eighteen months practically the entire Catholic press has begun to devote a definite section to notes on current liturgy. Besides weekly and monthly calendars of real value, some papers have been publishing regularly articles on liturgical instruction. One has published a daily *ordo* to enable its readers to use their missals accurately. Perhaps the most praiseworthy papers in this respect are the *Daily American Tribune* of Dubuque, the *Catholic Bulletin* of St. Paul, and the *Southwest Courier* of Oklahoma City. Again *Our Sunday Visitor* has been carrying a series of elementary instruction on liturgy for non-Catholic readers. The *Acolyte* devotes a good deal of space to liturgy, though not all of its contributions have been of equal value.

In the field of the magazines and reviews, one recalls at once the frequent appearance of articles and communications about liturgy in *America*. Another weekly, the columns of which reflect the layman's interest in an eagerness for liturgy, is the *Commonweal*. Some of its articles and letters deserve the widest reading and consideration. Also among the monthlies there have been sane and gratifying discussions of various aspects of this wide field. A quarterly, that is making a good beginning liturgically in its editorial career, is *Placidian*, edited at St. Anselm's Priory, Catholic University. The editors of *Catholic America* took a lesson from the surprising experience of their London associate, who, on asking what type of articles were wanted, was overwhelmed with demands for liturgical instruction.

In the matter of permanent publications the past year has given us three very valuable manuals. There was, first, the American edition of the best English-Latin missal yet devised, the *Daily Missal*, published by the E. M. Lohmann Company of St. Paul. It is hoped that this missal will correct some minor defects in subsequent editions, and that it will force revisions of other missals now on our market. Lohmann's is also the credit for bringing out a translation of Fr. Joseph Kramp's *Eucharistia*. Herder gives us an English rendering of a treatise from the same pen on the Liturgical Sacrifice of the New Law. These two books should do incalculable good in directing devotion to the Holy Eucharist into liturgical channels.

An important analysis and sketch of the Liturgical Movement was published privately during the year by its author, Rev. H. J. Untraut, of Marshfield, Wis.: "Die Liturgische Bewegung: Ein Beitrag zu Ihrer besseren Würdigung." Because put out in German, this booklet has not had the circulation and influence it merits.

These indirect evidences of our liturgical renaissance find confirmation in priests' conference, seminary circles, convent chapels, parish hall and church activities dealing with the liturgy. Instance the able address on the Liturgical Movement of the Rev. William Busch before the Seminary Department of the Catholic Educational Association convention, Pittsburgh, 1925, (*Proceedings, XXII Annual Convention*), and the address on the same topic by the Rt. Rev. Abbot Alcuin Deutsch, O. S. B., before the Priests' Eucharistic League at the Eucharistic Congress last June, (*Emmanuel*, August 1926, pp. 239sq.). Instances have come to light of some form of the *missa recitata*, Mass recited in common, being used in seminary and convent chapels, and parish churches. "I teach the parish and Institute pupils to sing the Gregorian plainsong, and to recite the Latin answers in common as a matter of course. It is so easy that I cannot see why it is not universally done," writes one priest whose charges are poor negro children of the South. "I may say that I am not in the habit of writing letters, but am goaded into this by long suffering at high Masses," writes a man who describes himself as "an old soldier with little or no learning." "Keep me informed," he asks, "with the liturgical movement. I would like to do anything I can to help." Other letters from widely-scattered sources might be quoted, but these are typical.

Users of the missal, whose number daily increases, learn with joy of the action of an American Bishop who last year supplied every seat in his church with missals. Another priest I know of brought out a small massbook for a school in which he was interested, but has since been called upon to supply fifteen thousand copies for other schools.

Cardinal Mundelein, knowing well that the supereminent graces of the Eucharistic Congress would profit his people only according to the measure of their preparedness, prescribed a whole year's sermons on liturgy for his archdiocese this year. No better preparation for the Congress could be proposed, he thought, no better precaution provided to safeguard the spiritual gains of the Congress, than the liturgy.

Liturgical music in America has made steady and notable advances over a number of years. The Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart, New York, and the CAECILIA, and those behind it, and all interested in church music, now welcome the good tidings from the Pacific coast of the splendid work Fr. Edgar Boyle is achieving in the arch-diocese of San Francisco. The work remaining to be done is vast, vast. In this matter, however, as in others, the Eucharistic Congress has removed the last vestiges of doubt about the feasibility of Gregorian plainsong for our people. May the heavenly sweetness of some sixty thousand children's voices find swelling echoes every Sunday in the Catholic choirs of America. How the Congress will stand out in church annals for leading the way back to liturgical singing!

Partial proof that all this interest in the liturgy is not the mere revival of ancient forms, but a real, creative spirit amongst us, is afforded by the *Missa Liturgica* of Fr. H. Gruender, which will be published in the October issue of the CAECILIA. This mass, based largely on Gregorian motives, is, as it stands, adapted for a choir of men's voices, a women's choir (as in convents), or for antiphonal use by two choirs, or choir and congregation. It is another contribution to the great work of Pius X, that "active participation in the most holy mysteries, and in the public and solemn prayer of the Church," which according to the same holy pontiff, "is the primary and indispensable source of the true Christian spirit."

Now there comes the best evidence that America is discovering the liturgy. It is the announcement of a liturgical review, *Orate Frates*, soon to issue monthly from St. John's (Benedictine) Abbey, Collegeville, Minnesota.

In this review will be voiced and fostered and spread abroad everywhere the new spirit that has come to the Church in America.

As one looks back over the past year and a half, when so little of what has come to pass could have been foreseen, the conviction grows that all these minor things were part of the Holy Spirit's work in preparing us for the Congress, and that the Congress in God's Providence ushered in a new era for Catholicism in America. When Christ came to Chicago, He brought us a fuller appreciation of the liturgy, the prime font of the Christian spirit.

Some Musical Lessons of the Eucharistic Congress

By Glenn Dillard Gumm.

(Music Editor Chicago Herald and Examiner)

THE function of music in worship has been defined by no less worthy an authority than Pope Pius X. He said in effect that the music of the Church was holy in as far as it conformed to the laws of Gregorian music; that this music had achieved its climax of beauty and of holiness in the masterpieces of Palestrina.

It is an easy matter for the artist to subscribe to this estimate of the Church's great heritage of liturgical music. It is only in the Church that music is unworldly. Here it becomes the voice of the spirit but never of the senses and it is this type of music that the several events of the great religious gatherings just concluded emphasized so convincingly.

True no masterpiece of the great era of choral music was performed. These works lie outside the capacity of anything but a highly disciplined choir such as develops in the great choir schools of Italy, France, Germany and England. America has no such schools. For all of its material wealth it is for this reason poverty stricken. To be spiritually poor; to be denied the most eloquent and persuasive voice that can have a share in the act of worship that is America's present misfortune.

Recognizing these handicaps it was with some misgivings that I approached in the capacity of professional critic the musical events of the Eucharistic Congress. But any misgivings I may have had were immediately dispelled. At the Pontifical Mass which opened the Congress I heard music that was produced by disciplined forces; that had been prepared by a routinized conductor; that was in itself the best product

of a fine modern French composer, simple by comparison to the Palestrina, Lotti and Lassus masses which formed so important a part of my musical education and had such a permanent influence on my artistic development and upon my religious feeling, but within its limitations, a masterpiece.

"In der Beschaerung zeigt sich der Meister" wrote Goethe. To work within the limitations that derive from the present imperfectly organized musical resources of a great American community and to achieve artistic results that perfectly fitted the occasion, this was the achievement of the service that made such beautiful and impressive prelude to the stimulating and exalting events which followed it.

In point of artistic achievement the final service at Mundelein was the performance that stood next as an example of music that was a fitting and beautiful setting of the Mass. Again one had to do with the same finely disciplined forces that served at the Cathedral of the Holy Name. The choir of seminarians, the boys from Quigley, these two bodies might quickly be expanded and developed into something approximating the splendid choirs of Europe.

The spirit of their song impressed the artist by its freshness, its confidence, its youth, its joyousness, its reverence and above all, by its discipline. What a beautiful thing is discipline in the arts or in life!

In its way the mass singing at the Stadium in Grant Park was no less remarkable. In my humble opinion it was an acoustic mistake to spread the 60,000 children through the length of the Stadium field. They might better have been concentrated at the east end across the field. Then the unison song would have been heard as it was produced, together. One learned that on the following day when the women's choruses, one fourth as strong, did such inspiring, reverent, and altogether beautiful singing in the lovely Missa "Rosa Mystica."

In both instances the tone was a miracle of beauty. The effect upon one whose artistic sensibilities have matured through years of contact with fine music was uplifted to a degree not to be overestimated. What must it have been on the young singers themselves? How will this experience react upon their lives in point of their response to sacred music and their appreciation of its place in the act of worship?

At least one can applaud the wisdom that made that experience possible, even while one stands in awe before the spectacle of disciplined organization that could assemble and train such

a multitude to sing with technical efficiency and, what was better still, with true spiritual response, the simple but exalted music of St. Dunstan's "Mass of the Angels."

As a musician I hasten to acknowledge gratefully the enormous impetus given the cause of sacred music by these inspiring events. America has only to realize her poverty to overcome it. She is not poor in musical resources. But she is blind to her duty and her opportunity. We spend our millions on imported opera, on developing our own symphonic art. Nearer at hand, far more important spiritually and aesthetically, is sacred music which should form a part of the daily lives of millions. The Eucharistic Congress gave us a glimpse of what it might be in American life.

ECHOES OF EUCHARISTIC CONGRESS IN BRUNSWICK RECORD OF 30,000 VOICES.

Chorus of 30,000 School Children Makes Recording of Parts of the Mass of the Angels for the Brunswick Catalog.—Official Male Chorus of Congress Also Heard on Brunswick.

One of the most impressive ceremonies of the XXVIII International Eucharistic Congress recently held in Chicago, and which attracted over a million people from all over the world, was the singing of the Mass of the Angels by 62,000 Catholic school children on that memorable Monday morning before a vast audience that was estimated at approximately 500,000.

Realizing the importance of this event long before it really occurred, the Brunswick-Balke-Collender Co. made arrangements to endeavor to record a portion of this enormous choir when 30,000 of them rehearsed at the Cubs Ball Park some two weeks before the big event. Fully aware that it was a daring attempt, the Brunswick Co. made careful preparations and with complete confidence in the newly perfected Light Ray method of recording set up the recording instrument in the playing field of the park.

Everything ready, there was a moment of hushed silence as Professor Otto Singenberger, the lone director, raised his baton. At its first movement the 30,000 voices in absolute unity rang through the park in the mighty crescendo of the Gregorian "Kyrie," which became a living thing in the sincerity of these little ones. The entire number was finished without difficulty, and the "Gloria," "Sanctus" and "Benedictus" followed closely.

Brunswick record No. 3225 is the answer to this faith in the new recording process. Played on the Panatrope or the new improved Brunswick phonograph it becomes more than a record—it is a heavenly prayer.

A human touch to the record, which is attracting much attention and is responsible for a certain amount of interest, is that in the momentary pauses one can hear most distinctly the noise of the wind, of a train passing by, and several other things which in no way interfere with the singing itself.

(Continued on page 196)

The Church Singer in the Light of Holy Eucharist

By Rev. Gregory Huegle, O. S. B.

It was midnight when the Eucharistic King was born into this world. The immaculate hands of the Virgin Mother bedded Him on straw in the stable of Bethlehem. The word "Bethlehem" means in our language "house of bread." The glad tidings of this wondrous event were first entrusted to humble herdsmen who kept night watch over their sheep. No sooner the message was delivered when the number of Angels increased and the heavenly song burst forth: GLORIA IN EXCELSIS DEO. The shepherds were men of good will; they hastened to the grotto and adored the Divine Infant. The light of that Holy Night fell upon these humble men—the true Light which enlightens the whole world, Jesus Christ—and in that light they are remembered forevermore.

THE CHURCH SINGER has long taken the place of the Angels, and in his heart are also to flourish the virtues of the zealous shepherds; he is to hasten amid faith and gladness to the House of the Eucharistic Bread when the hour of the Sacred mysteries approaches. Nothing can give Holy Mother Church greater pleasure than to see her singers hasten," in order to proclaim anew her undying song of love. Oh how ardently she desires that all her singers should awaken to their sublime mission of being Eucharistic minstrels! As the lover always thinks of his beloved one and sings her praise in endless variations, so Holy Church, through her singers, daily extols in song Him Who silently dwells in the Tabernacle. And this musical service, in her mind, is to be a real sacrifice. Listen to the words of her maternal solicitude as recorded in the Preface to the Gradual of the Medicean Edition, published by order of Pope Pius IX:

"THE LITURGICAL SINGERS must be fitted out in such wise that by the use of their voice they may truly offer a sacrifice of praise and perform it with spiritual unction. Let them never be hasty, lest the musical notes become confused and the unction of the spirit be lost. Let the external demeanor be devout. If you sing in order to please men rather than God you are selling your voice. Let the sentiment of the voice be devout."

"LET THE VOICE BREATHE DEVOTION." Man does not love things of which he has no knowledge. Devotion is an act of the will which, in turn, depends upon the understanding. Devotion, therefore, means first of all concentration of mind and a loving thought of the sacred words which the singer pronounces. We live in the age of liturgical revival; we witness the rare spectacle of common layfolks arranging in the evening the prayers and lessons in their missals so as to follow next morning the priest at the altar during the Holy Sacrifice. A veritable treasure-house has thus been unlocked for everyone who wishes to enter and rich himself. The church singer, more than others, is entitled to draw light and inspiration from this treasury.

Suppose you get from your millionaire friend a birthday check marked thus: \$.000,000—would you easily put up with the joke? Maybe you would, and if you don't, matters will not be improved. Suppose further your friend, pleased by the good grace with which you submitted to the joke, inserts a "1" before the string of zeros, could your face contain the smile starting to burst upon it? You a millionaire, by one stroke of the pen! "Impossible," you say, "it's a fairy tale, a dream, an impossibility." What is not likely to happen in material values, actually happens in a spiritual domain every day. Seven times during Holy Mass the priest greets the faithful present, saying DOMINUS VOBISCUM. Unfortunately many of the faithful fail to grasp the deep meaning of the greeting. They would be wide awake in case the priest should say: "Multi-millionaire N. N. be with you so as to make you draw freely on his bank accounts." But as long as it is ONLY the Lord God, Who has made heaven and earth and all they contain, the greeting makes no impression. Such is our blindness and slowness of understanding; in vain shall we lament when the curtains are drawn at the last hour. The sevenfold greeting during Holy Mass is only another version of Our Lord's assurance: "Without Me you can do nothing"; it means in plain language: "Brethren, unless you enter into closest union with Our Lord, your prayers amount to nothing (like the empty check quoted above), but if you are ONE with Our Saviour's Heart, you will leave this church as spiritual millionaires."

"A VISION FROM HEAVEN" was the verdict of those who returned from the Eucharistic Congress in Chicago. It was indeed a grand idea to have the Angel Mass sung by so many thousand children, standing in the arena, as though they were ready, like the Martyrs of old, to breathe forth their lives with their song in praise of the Innocent Lamb of God. It was a scene that reminded us of the Seer of Patmos and his grand description given in the fifth chapter of the Apocalypse:

"And I beheld, and I heard the voice of many angels round about the throne, and the living creatures, and the ancients, and the number of them was thousands of thousands, saying with a loud voice, 'The Lamb that was slain is worthy to receive power, and divinity, and wisdom, and strength, and honour, and glory, and benediction.'" The Chicago days were a demonstration of faith and love and trust in our Eucharistic Prisoner such as our country never witnessed; it seemed as though Our Lord would break His incognito and give us a glimpse of His Glory.

Ah, keep on, humble church singer, to sing the glories of our hidden God; do not get weary standing in the chorus; let others sing the solos and have their names heralded in the press; eternity is long enough for a rich God to reward thee. Remember that Holy Bible has recorded neither the names of the angel-singers in Christmas Night, nor those of the adoring shepherds; let not commercialism and self-glorification spoil your musical service. The hours of careful preparation and patient drill are accounted as acts of faith and love; they will bring comfort in your dying hour, and reward exceedingly great in the realm of glory.

(Continued from page 194)

The Brunswick Co. is justly proud of this recording achievement, particularly as it is the first time that anywhere near this vast number of voices has been successfully recorded. An enormous quantity of these records were sold during the time of the Congress and since then it has taken its place as one of the best sellers in the entire catalog.

Several other records that met with great success during the time of the Congress are those of the St. Mary of the Lake Seminary Choir under the direction of Mr. Singenberger, which was the official choir of the Congress. It sang "Jubilare Deo" and "Jesu Dulcis Memoria," "Oremus Pro Pontifice Nostro Pio" and "O Salutaris." A better trained group of male voices has never been recorded.

The Eucharistic Congress was a huge success insofar as the Brunswick Co. is concerned, for it has three records of which it can be proud and which have great historical value.

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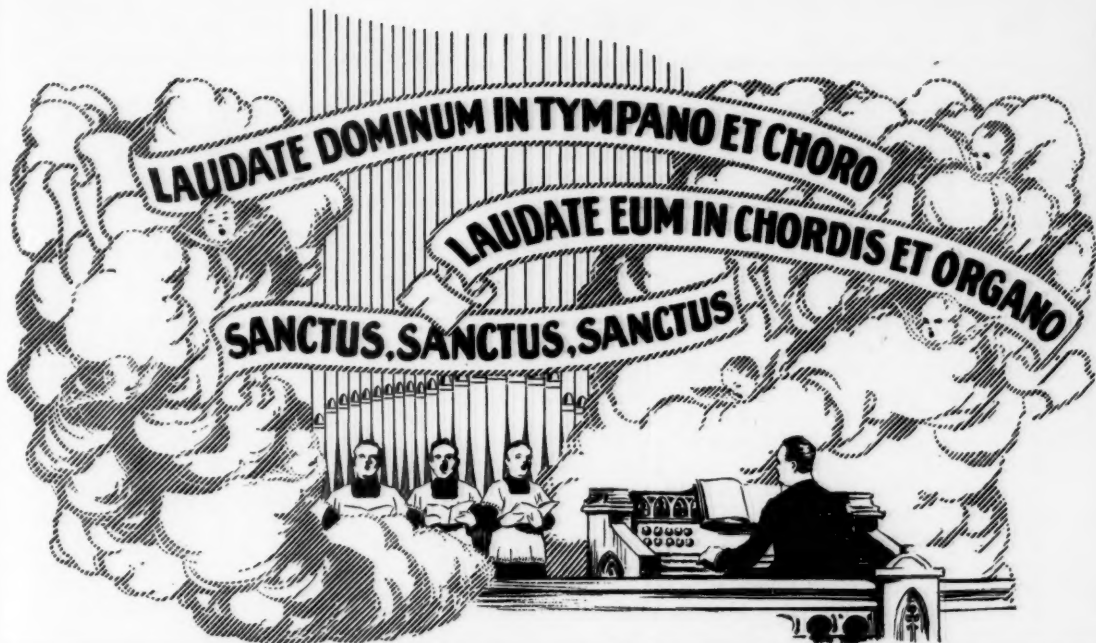
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THE WHY AND HOW OF CHURCH MUSIC

The Motu Proprio on Church Music and Its Application.

Rev. Jos. J. Pierron.

(Continued from the June issue.)

The larger part is good and much of it of exceptional merit, while the rest can be at least justified on the plea of providing simple yet dignified liturgical settings for small and unpretentious choirs. A prudent choir master will select his music not because it is listed in any particular catalog, but because it is recommended by competent critics. The Society's catalog contains the reviews of the critics in full.

III.—DE TEXTU LITURGICO.

7. *Proprius Romanæ Ecclesiæ sermo latinus est; itaque in sollemnibus Sacris liturgiis prohibentur omnia cantus, vulgari eloquio editi; eoque magis circa partes variables, vel communes tum Missæ, tum Officii.*

8. *Quum in Sacris liturgiis singulis textus musices proponendi ac propositionis ordo apprime fuerint constituti, neque licet ordinem hunc subvertere, neque præscriptos textus ad nutum mutare, neque ex integro, vel tantum in parte omittere, nisi forte Rubricæ concedant textus aliquot versus, dum simpliciter in Choro recitantur, suppleri organo. Unum, iuxta Ecclesiæ Romanæ consuetudinem, conceditur, post sollemnis Missæ v. Benedictus, canticulum SS. Eucharisticæ. Permittitur etiam, post rite cantatum Missæ Offertorium reliquum tempus dare brevi canticulo super verba ab Ecclesiâ approbata.*

9. *Textus liturgicus canendus est, prout exstat in libris, nullo verbo corrupto, nullo postposito, indebitis iterationibus et syllabarum abruptionibus prorsus amotis, atque ita semper, ut ab auditibus percipi possit.*

III.—THE LITURGICAL TEXT.

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them, either entirely or even in part, unless when the rubrics allow that some verses of the text be supplied with the organ, while these verses are simply recited in the choir. However, it is permissible, according to the custom of the Roman Church, to sing a motett to the Blessed Sacrament after the Benedictus in Solemn Mass. It is also permitted, after the Offertory prescribed for the Mass has been sung, to execute during the time that remains a brief motett to words approved by the Church.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

Paragraph VII is directed against the abuse, prevalent mostly in some dioceses of central Europe whence it was introduced also into the United States, of substituting the vernacular for the official Latin language in solemn liturgical functions,

notably the High Mass. The reasons why the Church insists on the use of the Latin are too well known to require recapitulation here. With those who profess loyalty to the Church the very fact of her peremptory legislation in this matter ought to compel willing compliance and preclude all criticism. Others need not concern us. The introduction of the vernacular into the High Mass is one of the sorry achievements of the eighteenth century.

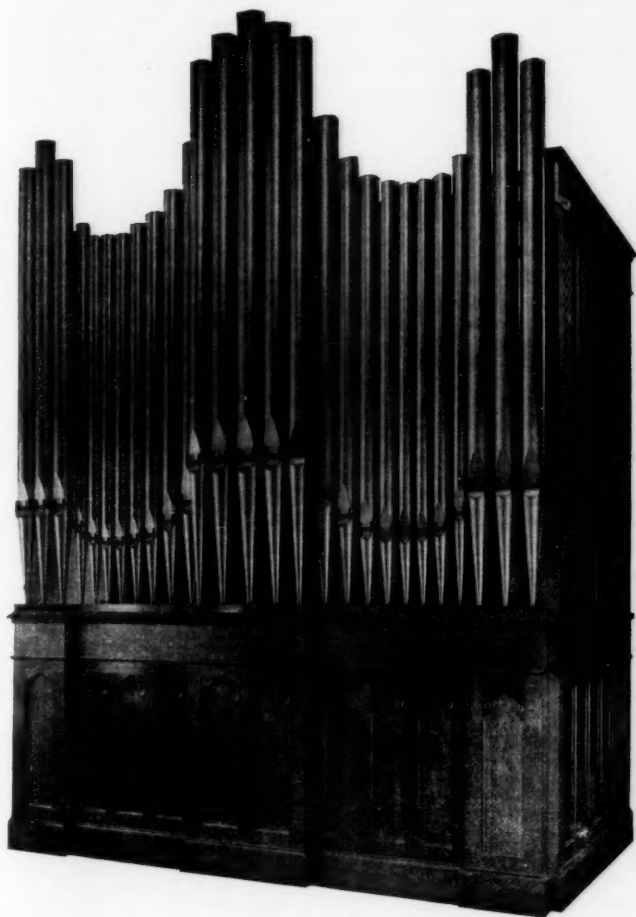
The liturgy of the Mass at different times mentions the "holy people," the "holy family of God," for whom and by whom the Holy Sacrifice is offered. The co-operation of the people in the Sacrifice consisted originally in the offering of gifts and especially in song, which played an important part in Holy Mass. The Jansenists claimed it to be contrary to apostolic tradition to deprive the people of the consolation of uniting their voices with the entire Church, and upon this contention was based the demand to replace the Latin with the vernacular in the solemn liturgy. The idea was avidly taken up and stubbornly defended by the "intellectuals" of Germany who applied it foremost to the liturgical song. It was claimed to be an inherent right of the faithful, a necessity, and an apostolic tradition that all should take part in the liturgical singing and that, therefore, the vernacular should supplant the Latin.

The contention is historically quite incorrect. Competent and painstaking research has demonstrated that the part of the people in the Mass and Psalmody consisted in a relatively large number of fixed answers (responses and antiphons) with which they supplemented the song of priest and clerical choir (schola). P. Ambrose Kienle, O. S. B., says: "Antiphon and response belong originally to popular song. Since it was easy in this manner to organize the singing of great masses, it proved the best way to procure a beautiful and genuine liturgical song which drew the people to a lively participation in the liturgical action." Another writer* thoroughly conversant with the subject writes: "The prayer of thanksgiving of the bishop or priest during which the people gave themselves to silent prayer, occupied by far the greater part of the eucharistic celebration. Therefore, the people were at that time no more active at Mass than today. If today in certain sections the people no longer respond the Amen, et cum spiritu tuo, etc., but leave that to a choir in their place, the Catholic liturgy is not to blame."

Apostolic tradition, then, testifies rather against the use of the vernacular in the solemn liturgy; the claims advanced in its name are alleged not real. The "inherent right of the people" rests on no firmer basis. The Church, which determines the rights of both clergy and laity, has never recognized such a right; on the contrary, she strenuously rejects all such claims and insists that Latin be used exclusively in the solemn liturgical functions. The Church in her administration will never replace the Latin language by a modern one; she must, therefore, as a matter of principle, retain it also for her liturgical song. The Church ever demands strict agreement between the prayer of the officiating priest and the liturgical song, because through this harmony public expression is given to the living participation of the faithful in the sacrifice of Christ and the Church. Nothing proves this so conclusively as the intonations of the Gloria, Credo, Preface, etc., which lose all sense and logic unless they are continued in the language of the celebrant. Such an ignoring of the celebrant, the principal actor, disrupts the unity fundamental of the idea of common sacrifice and common prayer. For that reason the Church has never tolerated, much less approved, any deviations from the general law, but has always termed them abuses to be eliminated.

The alleged necessity, which may mean that the people either need the vernacular or want it, is equally inadmissible. The allegation is untrue in either sense. The eminent Bäumker says: "Even after the Reformation, up to the eighteenth century, the Catholic Church in Germany adhered to the traditional Gregorian Plain Song. It remained the official liturgical song. However, in isolated cases German hymns were admitted into the principal service, as an emergency measure, because of a lack of singers; on the other hand, it may have been a concession for the regions of mixed confession, in order to make the return to the Catholic Church easy for those 'who had become accustomed to the seductive singing' and wished to re-

*Probst, Die Liturgie in den 3 ersten Jahrhunderten p. 362.



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turn." This last word tells the whole story. The introduction of the vernacular constituted a danger for the faith. Martin Luther accorded to the German hymn the same liturgical standing as to the Latin Chant and later made it the official song of his new congregations. In the German hymn he recognized the most efficient means of spreading his new doctrines and never tired of spurring his followers to prepare sacred hymns. One direct result of this "evangelical liberty" is characterized by the Protestant historian Cervinus as follows: "The liturgical liberty thus given soon brought about that every reformed ecclesiastic made hymns which he introduced into his parish, and George Witzel could, therefore, blasphemously say that in one-half of Germany there was scarcely a village shoemaker or pastor so unfit as not to be able to make a ditty or two at the drinking bout which he would then sing with his peasants at church, and that soon Luther had reasons to complain of awkward heads 'who mix their mouse-dung among the pepper.'" This is damaging testimony from an unexpected quarter.

But granted that through constant vigilance and instruction the danger to the faith could be averted or at least reduced to a minimum, there lurks another danger. Constant and exclusive popular singing at liturgical functions is detrimental to solid interior piety, a charge readily conceded by the defenders of popular song. "However beautiful and elevating the effect of popular song may be when well executed in the proper place and at the proper time, so disedifying, unbearable, yea destructive is the excess, the eternal sameness of popular hymns which are intended to replace the liturgical song, but do not correspond in text, melody, and execution to the dignity and sublimity of the matter. This manner of popular song impairs, yea, destroys both the beauty and diversity of the liturgy as well as the the correct interior spirit of prayer, which alone can lead to a fruitful participation in the liturgy . . . In those sections where a century ago exclusive popular singing was introduced a sad experience tells us that the understanding of Holy Mass and of the beautiful ecclesiastical year has largely disappeared." (Selbst, *Der Kath. Kirchengesang*.) B. F. Lieberman (1759-1844), a theologian of solid learning writes: "It appears to me that the only thing the people accomplish with their incessant singing is that they cease to honor God not only with their lips but also with their hearts. The more I consider the matter the more I gain the conviction that, if all piety of heart is to be destroyed and the practice of religion reduced to a mere external, it cannot be accomplished better in any other way." Another keen observer and fearless writer, the Benedictine Father B. Weber (1798-1858) pointedly says: "The habit, borrowed early from the protestants, of singing almost without interruption at every public service impairs the edification of the Catholic people most keenly . . . He that everlastingly sings at divine service will never learn to pray and, still less, to enter into the mysteries of salvation, something that is possible only with quiet thought and calm reflection. It must be attributed to this that so many adult Catholics in southern Germany are so thoughtless in religion, so coarse in conscience, so depraved in their life. This everlasting singing is neither more nor less than a senseless protestantising of the Catholic worship and the funeral song of its older and truly sacerdotal significance, a conscious and unconscious smuggling-in of the common priesthood in which the celebrant at the altar is just one among the many, instead of being in the person of the divine Savior, in his own manner, the representative of all with the heavenly Father." The consciousness of this unavoidable effect made the "intellectuals" so insistent in their demands.

The common people also instinctively sensed the dangers and strenuously resisted the change which bishops and princes infected with the virus of Josephinism were determined to put into effect. The Latin chant of the Church had been common property for nearly one thousand years; they loved the old accustomed song and clung tenaciously to it. The suppression of the Latin tongue and the old chant meant for them a danger to the old faith, hence they refused to sing "Lutheran." The introduction of the hymnals in the vernacular was accompanied by serious disturbances, and in several instances it was effected by force of arms.† When the Jacobins in France exiled

†The historian Zaun notes a particular case of this kind in a Rhenish City: In 1787 on St. John's day a great tumult arose in the church. The new hymnal in the vernacular was to be introduced dispossessing, of course, the ancient Latin chant. When at the intonation of the Gloria the school children commenced a German hymn, the people hissed and the choristers with all their might shouted

and murdered the priests, the faithful gathered in barns and forests and sang all the Latin chants of High Mass and Vespers in their proper order. On Holy-days they would, moreover, chant the entire Latin office (breviary). The French were as much opposed to the change as the Germans.

It appears, then, that the necessity for the vernacular in High Mass is not so compelling as it is stoutly asserted. The vernacular in the liturgy has generally been the signature of the "away-from-Rome" movements. The enemies of the Church have ever been enemies of her official language. There are "churches" a-plenty which perform their religious functions in the vernacular exclusively and much less frequently than the Catholic Church; can they boast of a better attendance than the Catholic Church in spite of her Latin liturgy?

There is ample room for the use of the vernacular in extra-liturgical functions and at Low Mass where the Church not only approves, but promotes it. Catholic countries long before the so-called Reformation possessed a wealth of religious hymns, pulsating with virile faith and ardent piety. These hymns were sung at Low Mass, processions, pilgrimages, devotions for confraternities, etc., and especially at religious plays which enjoyed great popularity during the Middle Ages. These extra-liturgical services, even today take up more time than High Mass and Vespers. Let the people be urged to join in the official song of the liturgy, as stated above; let them attend the various devotions at which singing in the vernacular is proper and desired; that will not only satisfy every reasonable and legitimate demand for popular participation in church functions, but will moreover assure a wholesome and pleasant variety.

their "et in terra pax," but the pax had departed. As the excitement continued to grow the prince elector of Mayence sent two companies of infantry, cannon, and two detachments of hussars. Thirty of the ringleaders were simply condemned to the penitentiary many of whom never saw their home again.

‡Today as much as ever opportunity is given for vernacular song. There is no ecclesiastical law compelling a pastor to sing High Mass on Sundays. In the rural portions of Italy Low Mass is said almost exclusively on Sundays, High Mass being restricted to feast days. Is it not better for a pastor to say Low Mass on Sundays (with a well prepared sermon) at which the people sing suitable hymns in their own language, than to create the liturgical hybrid in the form of an English, German, or Polish High Mass contrary to the laws of the Church and in spite of the ease with which the liturgical requirements can be met? Devotions have if anything increased in number and variety and so also the opportunities for song in the vernacular. We now have special devotions for the months of May, June, October, and November; for Lent and the first Fridays; for sodalities, confraternities, and the Holy Name Society at all of which song in the vernacular is proper. It adds zest and avoids tedium to sing a stanza standing after every decade of the Rosary. Vernacular hymns are permitted during the exposition of the Blessed Sacrament provided the Tantum ergo is not omitted immediately before Benediction; they are permitted during rogational processions and also during theophoric processions where such a custom obtains.

MISSA LITURGICA PRO SCHOLA CANTORUM ET POPULO.

By H. Gruender, S. J.

The musical supplement of this issue of the "Caecilia" would seem to call for a few words of explanation.

Pope Pius X in his historic Motu Proprio expressed the earnest desire that "the faithful should again take a more active part in ecclesiastical offices," thus inaugurating the LITURGICAL MOVEMENT. The central idea of this movement is that the Faithful are not merely to listen to the prayers and to the singing during the holy sacrifice of the mass, but they are to take part in these prayers and in the singing.

Our present reigning Pontiff on the occasion of the Eucharistic Congress in Rome gave an object lesson of how he desires the Faithful to assist at a low mass. He had a "missa recitata" in which the great gathering of the Faithful present recited the Gloria, Credo, etc. Cardinal Mundelein on the oc-

casione of the Eucharistic Congress in Chicago gave an object lesson of how the Faithful should assist at a solemn high mass. At every one of the Pontifical high masses on the Soldiers' Field a very large portion of the immense gathering of the Faithful sang the Kyrie, Gloria, etc.

The *Missa Liturgica pro Schola Cantorum et Populo* is so written that it combines the singing of the whole congregation (*Populus*) with that of the *Schola Cantorum* which, according to the Motu Proprio, has "a true liturgical function in the church" and from which, accordingly, women are excluded. In other words, the *MISSA LITURGICA* is written for a double chorus: a four-part chorus for men and a unison mass chorus.

At first sight it may seem rather difficult to make a whole congregation sing and that in concert with a four-part chorus. But on closer inspection of the mass the difficulty will be seen to be more apparent than real. There are various ways in which the *Missa Liturgica* can be sung and that without any change in the musical setting.

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage

of

His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

The Mass can be sung entirely by men's voices, as for instance in seminaries and in religious communities of men. A select choir of clerics constitutes the Schola Cantorum, and the rest of the community sings the part of the populus. As a glance at the populus part shows, it is within the range of every voice. The melodies are either simply plain chant or adaptations of plain chant motives. The only difficulty would seem to be for the choir master to direct the two choirs. A simple expedient will make this comparatively easy. A few leaders of the populus may be stationed near the schola. These leaders can see the choir master and the rest of the community follow these leaders.

The Mass can also be sung entirely by women's voices, namely in religious communities of women. The Schola is so written that it can be represented by a select choir of two sopranos and two altos. The only inconvenience is that the alto parts are written in the bass clef. Hence for the convenience

of convents and academies the voice parts of the Schola are available in the treble clef.

In parish churches there should be no difficulty as to the Schola Cantorum, as the demands made on both tenors and basses are very moderate. As to the populus part, of course, it is meant to be sung by every man, woman and child in the congregation. All congregational singing must begin with the training of the children. There is no Catholic school in which the plain chant melodies of the populus part could not be practiced within a comparatively short time. Accordingly a large chorus of children, boys and girls, may sing the part of the populus. If a few boys are stationed near the Schola, they may serve as leaders for the children in the body of the church and the choir master should find no difficulty in directing both choirs.

The Mass may also be sung by a mixed choir. The Schola Cantorum is represented by the tenors and basses of the choir; the sopranos and altos take the part of the populus. This mode of rendering the Missa Liturgica would seem to be within the strictest and most literal interpretation of the Motu Proprio, even if the sopranos and altos are women. For though women are excluded from the Schola Cantorum, they are by no means excluded from singing in the church. On the contrary Pope Pius X urges all the Faithful to take part in the singing; this is the very meaning of the LITURGICAL MOVEMENT which Pius X inaugurated by his Motu Proprio. The women of the mixed choir are undoubtedly part of the congregation which is urged to sing. The fact that the sopranos and altos are stationed in the organ loft would seem to make no difference. For they do not cease to be members of the congregation, because they are stationed in the organ loft. Surely if these sopranos and altos were stationed among the rest of the Faithful in the body of the church, they could sing. Why not, if they are stationed in the organ loft? The only difficulty I can see against this mode of rendering the Missa Liturgica, is not based on ecclesiastical law but on musical considerations. The part designated POPULUS should really have considerable volume: it is conceived as a unison mass chorus. Hence from a musical point of view it would be much better, if the sopranos and altos of a mixed choir served merely as leaders for the rest of the congregation. The populus part of the Missa Liturgica is very short and should be given to every member in the congregation. If there are good leaders, the members of the congregation will soon begin to hum along—and at last they will join in the congregational singing. Thus the earnest desire of Pope Pius X and of our present reigning Pontiff will be realized.

It should be added, however, that the above remarks concerning a mixed choir apply only, when the musical setting of the mass is really for a double chorus: the Schola Cantorum and the Populus. The matter is very different, when mass is not written for two distinct choirs but simply for an ordinary mixed choir. For then the whole mixed choir constitutes the SCHOLA CANTORUM from which women are excluded according to the Motu Proprio. (By way of further digression it may be added that the use of women in a church choir is probably the only part of the Motu Proprio which admits of a dispensation that is valid or licit. The stress of the Motu Proprio is on GOOD MUSIC. There is plenty of good music on hand, for all choirs and for all pocket books.

Hence the impossibility of complying with this injunction of the Motu Proprio can never arise. The singing of theatrical music is in every instance a plain violation of ecclesiastical law. Nor can it be pleaded that it is impossible to sing the **Proprium** of a High Mass, the **Introit**, **Gradual**, etc. For the Motu Proprio is satisfied by reciting the Proprium. But there are many choir masters who find it practically impossible to train boys' voices so as to take successfully the parts of sopranos and altos in a mixed choir. Surely the ecclesiastical law concerning singing in the church is not more rigid than the ecclesiastical law concerning fasting. Hence the possibility of a dispensation. And I repeat, to my mind there is no portion of the Motu Proprio which admits of a dispensation except that which deals with the exclusion of women from the choir.)

After this digression one word more concerning the Missa Liturgica. If the whole congregation joins in the singing of the Kyrie, Gloria, etc., it should a *fortiori* take part in the ordinary responses of the High Mass. This is the very meaning of the LITURGICAL MOVEMENT. Hence the whole congregation should answer the DOMINUS VOBISCUM of the priest and take part in the responses of the PREFACE and the PATER NOSTER.

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LESSON XVI

Survey of the Different "Benedicamus" Melodies; Their Assignment to Lauds and Vespers Throughout the Year.

216.—Which official publications contain the authentic melodies for the BENEDICAMUS DOMINO?

The CANTORINUS (containing the TONI COMMUNES); it was published by order of Pope Pius X, April 3, 1911.—It was followed in 1912 by the ANTIPHONER (ANTI-PHONALE SACROSANCTAE ROMANAE ECCLESIAE), declared authentic by the Sacred Congregation of Rites.

217.—Under how many headings are the BENEDICAMUS melodies grouped together?

They are grouped under nine headings:—1) Solemn Feasts; 2) Duplex Feasts; 3) Semi-duplex Feasts; 4) Lesser Feasts of the Blessed Virgin; 5) Sundays throughout the year; 6) Simple Feasts, and the Office of the Blessed Virgin on Saturdays; 7) Weekdays (outside of Easter-Time); 8) Sundays of Advent and Lent; 9) Paschal Time.

218.—How are "Solemn Feasts" indicated in the Ordo?

They are indicated in the Ordo (i. e. Ecclesiastical Calendar) by the term FIRST CLASS or SECOND CLASS feasts.

219.—How many melodies have been provided for solemn feasts?

Four melodies have been provided:—one for First Vespers; another for Lauds, and two for Second Vespers.—The melody for Lauds is sung also after Matins, when High Mass follows immediately, e. gr. in Christmas Night.—The same melody may be used in Tierce when followed by Pontifical High Mass.—In Second Vespers choice is left between two melodies; local traditions assign the simpler melody to Second Class, and the more elaborate one, to First Class feasts.—(It will be readily inferred from heading No. 4 that the solemn melodies are to be sung also on all First and Second Class Feasts of the Blessed Virgin.

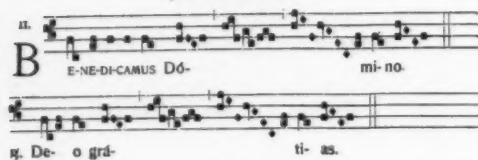
IX. - Toni y. Benedicamus Domino.

Ad Laudes et Vesperas.

In fine Laudum (Matutini si separatur a Laudibus), et Vesperarum, y. Benedicamus Domino cantatur a Cantore vel Cantoribus in uno ex tonis infra positis, prout qualitas diei vel Festi requirit. Eodem modo respondetur a Choro Deo grátias.

I. - In Festis Solemnibus.

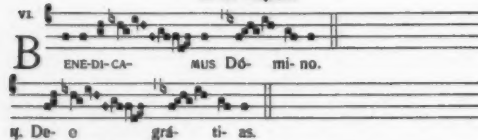
In Primis Vesperis.

II. 

Ad Laudes.

V. 

In II. Vesperis.

VI. 

Vel alio modo:

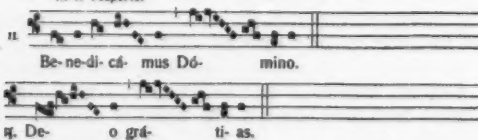
V. 

220.—How many melodies have been provided for Duplex Feasts?

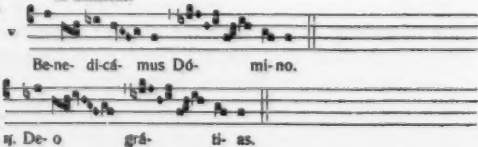
One for First Vespers, another for Lauds, and a third for Second Vespers.

II. - In Festis Duplicibus.

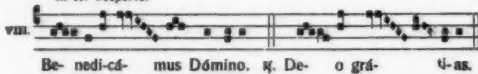
In I. Vesperis.

II. 

In Laudibus.

V. 

In II. Vesperis.

VII. 

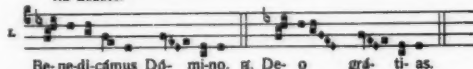
221.—How many melodies have been set apart for Semiduplex Feasts?

One for Lauds, and one for First and Second Vespers.

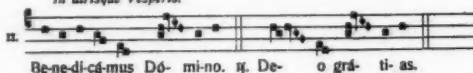
III. - In Festis Semiduplicibus

In Vigilia Epiph. in Dom. infra Oct. Nativit. Epiphaniæ et Corporis Christi, et diebus infra Octavas quæ non sunt de B. M. V. (præter Octavas Paschæ, Ascensionis et Pentecostæ)

Ad Laudes.

I. 

In utrisque Vesperis.

II. 

222.—Which days are especially mentioned as employing the Semiduplex tone?

The Vigil of the Epiphany, the Sundays within the octaves of Christmas, Epiphany and Corpus Christi, and the days within the octaves of feasts which are not of the Blessed Virgin.—From this rule are excepted: Easter Week, which has its own melody; Ascension and Pentecost Weeks, which employ the melody proper to Paschal Time.

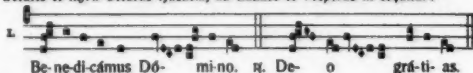
According to this regulation the Blessed Virgin tone is no longer to be used during the Christmas and Corpus Christi octaves.

223.—What melody is to be sung on the lesser feasts of the Blessed Virgin?

On the lesser feasts of the Blessed Virgin, on the octave (of her greater feasts), and on the days within the octaves, the subjoined melody is used at Lauds and in both Vespers.

IV. - In Festis B. Mariæ Virginis.

In Festis B. Mariæ Virginis majoribus cantatur Benedicamus Domino ut in aliis solemnibus Festis. In Festis ejusdem B. M. V. minoribus, in Diebus Octavis et infra Octavas ejusdem, ad Laudes et Vesperas ut sequitur:

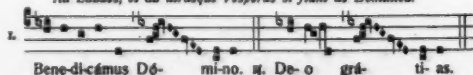
I. 

224.—What tone is prescribed for the Sundays throughout the year?

On the Sundays throughout the year, including Septuagesima, Sexagesima, and Quinquagesima, the following tone is used at Lauds and in both Vespers:

V. - In Dominicis per annum

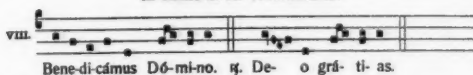
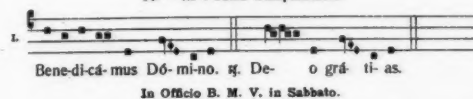
et in Dom. Septuagesimæ, Sexagesimæ et Quinquagesimæ. Ad Laudes, et ad utrasque Vesperas si fiant de Dominica.

I. 

225.—What provision has been made for Simple Feasts and for the Saturday-Office of the Blessed Virgin?

Simple Feasts terminate with None, and consequently have no Second Vespers. The first melody here given is used at First Vespers of a simple feast; the second melody is used on Fridays, whenever Vespers are sung a capitulo de S. Maria in Sabbato, i. e. 'from the Chapter on' "of the Saturday Office of the Bl. Virgin."

VI. - In Festis Simplicibus.

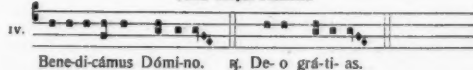


226.—What melody is sung on week days?

On week days throughout the year, including Advent and Lent, and excepting Easter Time only, the following melody is sung:

VII. - In Perils

(extra Tempus Paschale).

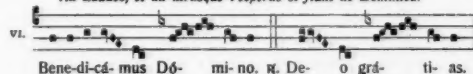


227.—What tone is used on the Sundays of Advent and Lent?

On the Sundays of Advent and Lent, unless a feast should occur, the following tone is used at Lauds and in both Vespers:

VIII. - In Dominicis Adventus et Quadragesimae.

Ad Laudes, et ad utrasque Vesperas si fiant de Dominica.



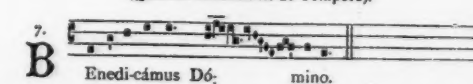
† Pro Tempore Paschali, quando Officium fit de Tempore, v. Benedicámus Dómino notatur propriis locis in Antiphonario. — In Festo Ascensionis, in Festo Pentecostes et duobus dieb. seq., cantatur ut in Festis solemnibus.

228.—What special rules hold good for Easter Time?

Whenever the Office is said of the Paschal Time, Sundays and week days alike, take the melody proper to that season:

IX. — Tempore Paschali.

(Quando Officium fit de Tempore).



On Ascension Day as well as on Pentecost Sunday, Monday, and Tuesday the solemn melodies are to be taken.

...School Music...

School Credit for Private Music Study

By Miss Nell Jacobson

OTTO MIESSNER, president of the Supervisors' National Conference in 1924, submitted at the Cincinnati convention, some very interesting tables of educational statistics in the United States. The table on expenditures for education in 1920 showed that the average annual cost of *academic* instruction per pupil, twenty-five hours per week for elementary and secondary schools, was \$40.90. The average annual cost of *music* instruction per pupil, one hour per week, was \$72. The fact that we spend so much more for music instruction than for general education is a bit surprising, because we are still considered an unmusical nation. Is there some way of spending this money more wisely?

The majority of schools have not the adequate means for proper musical instruction, so that it still remains with the private teacher. Here comes the question of qualification and standardization. If the private teacher hopes to reap the benefits from co-operation with the schools, he should be able to prove his worth. If his subject is to be given the same consideration as all other high school subjects, it is only just that his training should equal that of the high school teachers. In many states Music Teachers' Associations are so well organized as to fortify themselves against the encroachment of quacks (a menace probably more in evidence in the music profession than in any other). Music colleges of good repute certificate their graduates, and some states hold regular examinations for the purpose. Yet some music teachers of long experience and undisputed qualifications have made the statement that their chance in passing such an examination would be doubtful. On the other hand, young teachers just out of school might make a far better showing when it comes to a test of this kind, but who would fail utterly as a teacher. How then, shall we determine the merits of the private teacher? Perhaps a fair way would be to judge the average ability of pupils under the charge of such a teacher.

High school credits for outside music study are for the benefit of the following two classes of pupils:

First: Those who wish to adopt music as a profession without the sacrifice of academic training. In order to obtain a high school education many talented pupils are forced to give up their music at an age when the greatest progress could be made.

Second: Those who pursue it as a means of culture. This class of pupils is steadily growing because they perceive it to be a means of enriching their lives.

The general plan of those schools allowing credit for private music study suggests close co-operation with pupil, parent, teacher, and school. The parent should make formal application to the school for the pupil who desires, through serious study, to conform with the rules and regulations connected with the adopted course. It should be the parents' duty to send in written reports, at stated intervals, of the time spent in daily practice. One hour lesson a week, or its equivalent, and two hours of daily practice should be the required stipulation for the average high school student. Failure in this should be checked by the school, as in all other subjects. Pupils desiring credit for applied music should be required to take the theory and appreciation courses offered by the school, if the school offers such a course. In case it does not, the pupil should pursue these subjects as outside study.

The first duty of the private teacher is to submit his course of music study to a committee of competent musicians appointed by the school board. This committee should pass judgment upon the plan and report its feasibility to the superintendent or principal. Upon election, the private teacher should grade each pupil under his tutelage. At stated intervals he should report to the school the progress made by the pupil in every phase of the work. He should report the amount of time spent per week in the preparation of the work, as well as any lessons missed. He should adopt the same system of marking as the school uses for other subjects.

Examinations should precede the close of each semester, and should be given by an impartial board of examiners. Should the work be satisfactorily accomplished in the manner above described, the pupil should receive one full credit for each year's work toward the sixteen required for graduation.

From an economic point of view, every one concerned in a scheme of this kind is benefited. The family reaps better returns for the money spent for music lessons because the pupil must

take his work seriously in order to gain the credit. The private teacher, who proves his worth by gaining affiliation with the school, is bound to command a large class of pupils. At the same time, the school can offer an attractive course without the expense of an extra teacher.

This scheme of giving credit for outside music study has gained such headway as to induce publishers to offer specific courses of music study, especially in piano. Some schools, free from commercial interest, devise their own plans. The time is not far distant when there will be a generally accepted standardization. We hope, then, that our billions spent for music instruction will not be in vain.

"German industry may be low in certain lines," writes Peter M. Dykema for *The Musician*, "but certainly there must be many workers in that country who are busy supplying harmonicas to America. M. Hohner, Inc., report that during the past 12 months it has imported approximately 18,000,000 harmonicas, and that there is every indication that this number will be greatly increased during the ensuing year. In Chicago, more than 200 schools have introduced the harmonica into their regular classes, most of which are in the school time and all of which are supervised by the teachers. Dr. Owen, president of the Chicago Normal School, stated that he hopes every teacher will learn to play the harmonica so that she may guide the children just as she sings in order to help with their vocal music.

In Philadelphia, Albert Hoxie states that he thinks he now has about 75,000 children playing in his various bands. He hopes during the ensuing year to get 50,000 to 60,000 of them together for a little concert!

In Patton, Pennsylvania, one of the newspapers regularly prints music for the harmonica players in their special B and D (blow and draw) code. Grand Rapids, Michigan, Johnstown, Pennsylvania, and many other cities report great interest. That the playing on the harmonica is frequently only an introduction to other instrumental playing is maintained by the advocates of the instrument, and also by the interesting facts which they adduce. The first five winners of the harmonica contest in New York City were allowed their choice of a prize, and chose respectively a saxophone, a violin, a tenor banjo, cornet, and banjo-ukulele. I wish to mention, also, a new claimant for introductory instrumental work, namely, the flageolet. In New York City, Messrs. Baxter and Bemies are working out with large numbers of

children a scheme by which children pay 25 cents for a flageolet and a month's instruction on the instrument, after which all those who have survived and shown promise are taken into classes of the regular instruments of the band and orchestra.

The problem of the relation of these introductory instruments to further study is one which should be worked on by special students of music education, and cannot be discussed here. In Philadelphia, however, it is stated that from the 40,000 boy and girl harmonica players, who were engaged in the three years' of activity, there arose a junior symphony orchestra and a symphony band, all the members of whom were inspired to take up the more difficult instruments through having their interest stirred, and especially their confidence in their ability to play, developed by means of the harmonica."

HIGH SCHOOL MUSIC.

Chorus and Assembly Singing.

Seven years ago the United States Bureau of Education, in an effort to discover the status of music in colleges and universities, sent out a questionnaire to all of the higher institutions of learning. The quest was for information about music as an entrance credit, as well as college credit toward a diploma or a degree. It was learned that from 419 colleges reporting, 194 allow some phase of music as an entrance credit. It is also gratifying to note that over one half the colleges in this country offer credit for music toward certificates or degrees. Hence, the pupil who intends to go to college but who desires to study music either for cultural or professional reasons, may continue to do so with the satisfaction of knowing that he is, at the same time, rounding out an integral part of his general education.

If colleges and universities regard music as being worthy of entrance credit and credit toward graduation, surely high schools should do likewise. As a result of investigation, it has been found that nearly all high schools offer at least some music and that many accredit it toward graduation.

Assembly singing should be the minimum essential, though there are actually some high schools even now where the boys and girls are deprived of this pleasure. Assembly singing not only appeals to the emotional nature of the adolescent boy and girl but it fosters the gang spirit, or as the psychologists put it, the group idea. It may be necessary, especially in localities where music has been neglected, to intro-

duce at these mass meetings, simple folk songs, schools songs, "stunt" songs, and other songs of lighter character. This will arouse the interest, but an early effort should be made to improve the standard of the songs and the singing so that the pupils may realize something of greater musical merit. While general singing should be the main feature of these meetings, variety may be introduced into the program, such as readings, musical performances by small groups—vocal or instrumental—or talks on subjects of common interest. It is splendid practice for different groups of pupils to assist in the arrangement of these programs.

Shall chorus singing be elective or compulsory? There are enough arguments pro and con to furnish material for a stirring debate. The advocates for elective chorus singing contend that forcing a pupil to sing against his will is time wasted and only increases his distaste for music. They further argue that such undesirable members in a chorus are a detriment to the rest. Discipline is a factor which often must receive consideration when dealing with the unmusical chorus member.

On the other hand the disciples of required chorus singing believe that the unmusical individual may be benefited by the musical environment in spite of himself. They cite instances where adults have voiced genuine regret because they were not urged more forcibly to attend the chorus and thus assimilate some of that which makes the world a more pleasant place in which to live. Even though the pupil be unmusical and consequently no asset to the chorus, he may be gaining real enjoyment for himself. After all, it is the betterment of the individual toward which **we should be striving.** "We do not deny the sight of the masterpieces of art to pupils who show no aptitude for drawing; we should not deny beautiful music to those who show no aptitude for singing." (Bulletin No. 49, Music in Secondary Schools.)

After all, local conditions plus common sense answer the question of elective or required chorus singing. In places where music has received little or no recognition and the interest is not keen, it is wiser for the supervisor not to "press his suit" too strongly at first but to offer chorus singing as an attractive optional subject. On the contrary, in schools where music has been an institution, chorus singing should, by all means, be made a required subject. Very fine work can be accomplished with high school students when the elementary work has been thorough. To be able to sing some of the great choral works gives the boys and girls a wonderful rich musical experience.

The mere singing of songs in a finished manner does not necessarily constitute the activities of the chorus class. The structure of the song may be analyzed, such as the motive, half cadence, full cadence, antecedent phrase, subsequent phrase, and other elements which go to make simple form. There is boundless study, in theory, every new song presenting a new problem for solution and discussion. Rhythm, melody, harmony; each comes in for its share of study and mastery. Keys and their signatures, definition of music terms—all may be reviewed by means of delightful songs as concrete examples. Even the history of music may be touched upon with talks about the life of the composer, his other works and circumstances which prompted him to write the work being studied.

In high schools where the enrollment is large, the chorus classes are usually divided according to years. Thus, those pupils whose voices have attained about the same degree of development are studying the same music. They meet with the other classes for the less frequent assembly singing in which the whole participates.

Care in the selection of material for the several classes is paramount. Voices in the first and second year of the four-year high school are still unsettled with a limited range which makes it impossible to sing the heavier things that Juniors and Seniors can handle. In the case of the Junior high school the voices of most seventh grade boys are still unchanged and their song material must be chosen accordingly.

In seating a chorus, the general accepted plan is to place the sopranos at the left of the conductor; then the altos, tenors, and basses. However, that is not a hard and fast rule because the size of the chorus and the acoustics of the auditorium may necessitate the seating of the sopranos more nearly toward the center—in which case the altos should be at the conductor's left and the tenors at his right with the basses between the sopranos and tenors.

The chorus is the most democratic institution of the whole school curricula. It is the most entertaining class for visitors to attend and is a splendid advertising medium for the schools. In places where chorus classes meet several times a week and real things are accomplished credit is granted, even to the extent of two points out of the sixteen required for graduation. This seems to be the maximum, and about one-fifth of a point for each year is the usual allowance. This material gain, combined with the mental, moral, physical and recreational gain ought to induce every high school student to enter heart and soul into the "crowning glory of the music course."

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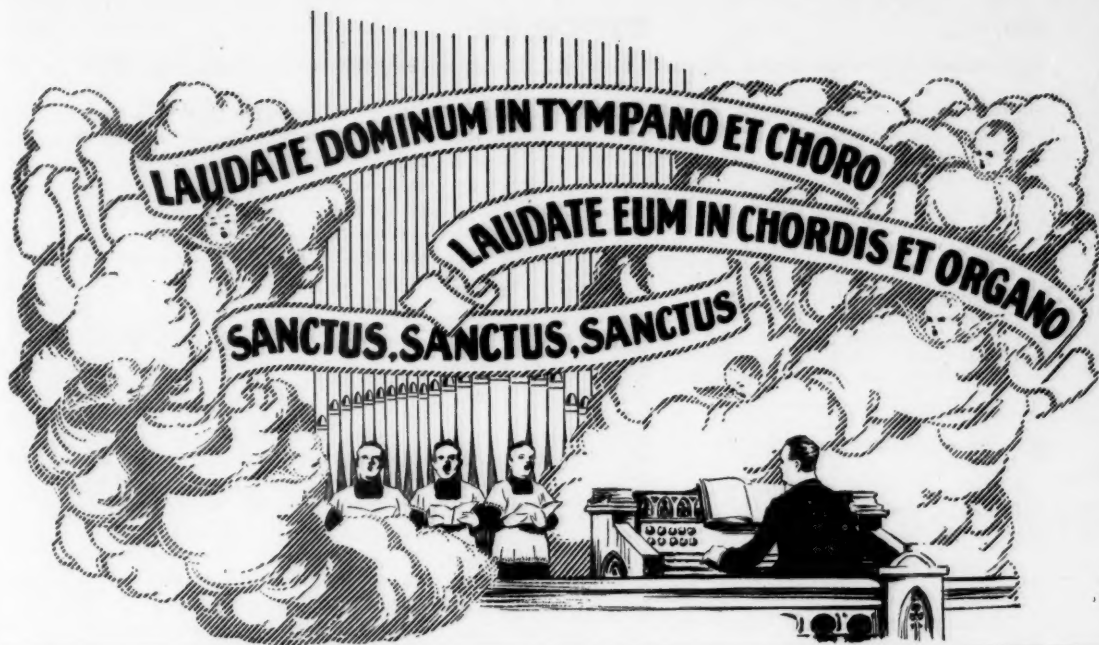
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The Four Antiphons of the Blessed Virgin Mary

ALMA REDEMPTORIS MATER.

The most generally received opinion ascribes this antiphon to Hermannus Contractus, a learned and pious writer, who flourished in the eleventh century. This anthem is sung at the close of the evening office of the church from Advent to the Feast of the Purification. It reminds us of the mystery of the incarnation. It represents Mary to us as the Aurora, the morning star. The Blessed Virgin is here represented to our view as the Aurora dispelling the darkness of sin; as the morning star preceding the true Sun of Justice, our Blessed Redeemer. This beautiful prayer of the church should inspire us with feelings of compunction, with sentiments of confidence. It reminds us of the necessity of preparing our hearts for the coming of Our Blessed Saviour by great purity; and to the Blessed Virgin should we have recourse, that she may kindly aid us to make our souls a worthy dwelling place for Her Divine Son. Sentiments such as these ought to animate all who sing this antiphon. A careful study of the following translation cannot help making a powerful impression on pious souls:

Mother of Jesus, heaven's open gate,
Star of the Sea, support the falling state
Of mortals; thou, whose womb thy Maker bore;

And yet, strange thing! a Virgin as before;
Who didst from Gabriel's Hail! the news receive,
Repenting sinners by thy prayers relieve.

AVE REGINA COELORUM.

"Ave Regina coelorum, Ave Domina Angelorum: Salve radix, salve porta, ex qua mundo lux est orta Gaude Virgo gloriosa, super omnes speciosa, Vale, o valde decora, et pro nobis Christum exora."

This exquisite Antiphon of the Blessed Virgin is sung from Complins on the Feast of the Purification (February 2nd) *inclusively*, until Holy Thursday *exclusively*. Although we cannot state with any degree of precision, who the author of this truly celestial Antiphon is, several reasons lead us to suppose that it was composed by St. Ephrem, the Syrian (4th century). Resting on the authority of St. Jerome, there can be no doubt that the versicle *Dignare me laudare te*, etc., has St. Ephrem for its author. The concluding words of the Anthem have received a special historical importance, from the wonderful protection which Scotus obtained from the Queen of Heaven; for, whenever he undertook to defend the crowning privilege of her Immaculate Conception, he recited these beautiful words with all the tenderness of which his devout soul was capable. Would that all singers were inspired with similar feelings of childlike devotion, whenever they sing in honor of the Mother of God. This, in, fact,

ought to be the constant prayer of every choir member: "Vouchsafe, O Sacred Virgin, to accept my praises." Then, indeed, will their praises ascend to the throne of the Queen of Angels in the spirit of devotion.

Hail! Queen of heavenly spheres,
Hail! whom the angelic host reveres!
Hail! fruitful root! Hail, sacred gate,
Whence the world's light derives its date:
O glorious Maid! with beauty blest!
May joys eternal fill thy breast!
Thus crown'd with beauty and with joy,
Thy prayers for us, with Christ employ.

REGINA COELI LAETARE, ALLELUJA.

Regina cœli lætare, alleluja, quia quem meruisti portare, alleluji, Resurrexit, sicut dixit, alleluja; Ora pro nobis Deum, alleluja.

V. Gaude et lætare Virgo Maria, alleluja.

R. Quia surrexit Dominus vere, alleluja.

We are now in the most joyous season of the ecclesiastical year. The glad "Alleluja" everywhere greets our ears. The plaintive strains of the *Improperia* have died away; the deep sorrow in which all were wrapt in contemplating the cruel death of our Saviour, now makes way for rejoicings in beholding His triumph. But in the midst of her joy the Church does not forget her, who acted so prominent a part in the work of our Redemption.

She, who had such an awful share in the sufferings of Christ, is now called upon to exult. She, who during Lent was designated "*Mater dolorosa*," is now called "*Regina cœli*."

The origin of this Antiphon is connected with a tradition of marvelous loveliness, for it is said to have been first chanted by the angelic choirs of heaven.

At the time when St. Gregory the Great was Pope (A. D. 590), a fearful calamity befell the Eternal City. A most terrible pestilence daily swept away hundreds of victims, so that at length the survivors were not sufficiently numerous to bury the dead. The holy pope ordered prayers, fasts, penances; but all appeared useless. He then resolved to have recourse to the Blessed Virgin. He ordered that the clergy and the people should go in procession to the church of Santa Maria Maggiore and bear thither a picture representing the Mother of God, painted by St. Luke, according to a pious tradition. Wonderful to relate, this procession suspended the ravages of the plague. But what most astonished the assembled crowd, was to see in the air, above the pillar built by the Emperor Adrian, an angel in human form, seeming to hold in his hand a bloody sword, which

he was in the act of replacing in its sheath, as if to indicate that the divine justice was going to suspend its rigor. Other angels soon appeared and joined the first, and they were heard singing, in praise of the Most Holy Virgin, the well-known anthem: *Regina cœli lætare, alleluja!* On hearing this, the holy pope cried out with great confidence and all possible fervor: *Ora pro nobis Deum, alleluja!* (Noel, I. 152.)

This Antiphon is sung and recited through the whole of Paschal time, that is to say, from Holy Saturday till the eve of Trinity Sunday. —At Easter and on those Sundays when the Church more particularly commemorates the Resurrection of her Spouse, and on other festivals, the swell and harmony of many voices blended together, and the bursts of alternate choirs singing Alleluja, are admirably adapted to exhibit joy; and hence this word of jubilation is so often repeated. *Alleluja* is a Hebrew term, which signifies "praise the Lord"; but as it expressed a transport of joy which cannot be adequately rendered by any term in Greek or Latin, it has been retained in its original form.—

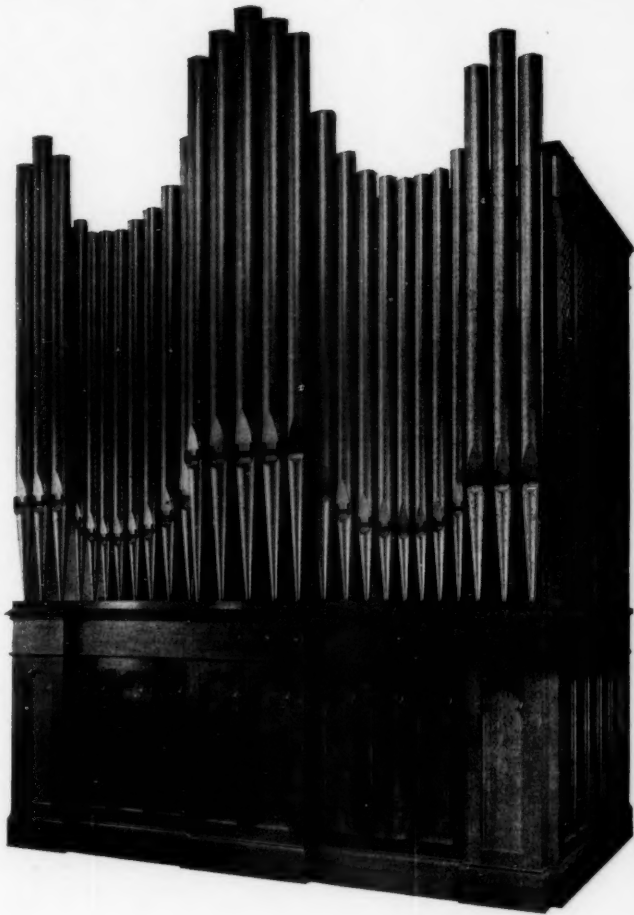
Tobias wishing to signify the joy which is to distinguish the flourishing periods of the Church of Christ, or of the New Jerusalem, proclaims that "*Alleluja*" shall be sung in all its streets (XIII., 22); and St. John assures us that the inhabitants of Heaven hymn their praises in Allelujas (Apocal. XIX.).—(Dr. Rock's *Hierurgia*, page 66 [36].)

Cold and unfeeling must be the heart that remains unmoved when singing or listening to these heaven inspired words:

Triumph, O Queen of Heaven, to see, Alleluja,
The sacred Infant born of Thee, Alleluja,
Return in glory from the tomb, Alleluja;
And with thy tears prevent our doom, Alleluja.
V. Rejoice and be glad, O Virgin Mary, Alleluja.
R. For the Lord is truly risen, Alleluja!

SALVE REGINA.

The origin of this anthem, like so many others of the most finished compositions occurring in our Liturgy, is involved in obscurity. All investigation has thus far led to no satisfactory conclusion as to who the author of this most tender prayer is. Some writers ascribe it to Hermannus Contractus, others to Peter of Compostella, while some unhesitatingly proclaim the mellifluous St. Bernard as the author. But it seems to belong to a period prior to the eleventh century. The only testimony on which we can safely rely is the information we derive from the chronicles of Cîteaux, in which it is stated that once during the chanting of the



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Salve Regina after Chapter, St. Bernard was wrapt in an ecstasy during which he cried out in the tenderest accents: *O clemens, O pia, O dulcis Virgo Maria!*

Salve Regina is sung from Trinity-eve till Advent. We know of no other prayer which so vividly depicts our utter helplessness, and the necessity we are under of seeking assistance from above. It is indeed the prayer of a soul sighing to be removed from this vale of tears, and adrently longing to enter the haven of eternal rest.

If all singers regarded the *Salve Regina* in this light, there would be no necessity for reminding them of the spirit in which the various portions of this sublime prayer are to be executed.

Hail, happy Queen, Thou mercy's parent, hail!
Life, hope and comfort of this earthly vale.
To Thee we Eva's wretched children cry,
In sighs and tears to Thee we suppliants fly.

Rise, glorious advocate, exert Thy love,
And let our vows those eyes of pity move.
O sweet! O pious maid! for us obtain,
For us, who long have in our exile lain,
To see thy Infant Jesus and with Him to reign.

The Palestrina Style

In the Light of the Present Day.

Dr. Otto Ursprung, Munich.

THE world of music is at this time celebrating the fourth centenary of the birth of Palestrina. Jubilee celebrations have a varied significance, not the least of which is to widen one's point of vision and guard against prejudice and one-sidedness. Professional musicians and critics gladly avail themselves of the opportunities offered by these occasions to investigate the attitude and sentiments which contemporary artists have towards the distinguished personage, and to diffuse the results of their most recent researches.

During the last few years much light has been thrown upon Palestrina, his youth, the mid-day period of his greatest achievement, his artistic temperament, and the character of his work, which has so vitally influenced the development of music during the past 400 years. The tasks of investigation are really so numerous, and Palestrina's significance so great, that only a few of the questions which practical music and scientific research would have to discuss, can be briefly intimated in this article in

the more general outlines as they refer to the present time and interest serious-minded musicians and amateurs.

Romanticism, which is of its very nature emotional, always conveys a definite emotional conception in the works of vocal polyphony. A typical illustration of this is the Ratisbon School, whose "tradition" is exemplified in the metronomical indications for Palestrina's "Missa Papae Marcelli" and Lasso's "Missa Qual Donna," given by Witt. A minute critical examination, and perhaps the limit of this conception was demonstrated in a performance of Palestrina's compositions by the Sistine Choir under the direction of Raffaele Casimiri, who gave an interpretation executed with the most animated and dramatic accents. We know from various sources, however, that the ancient Roman tradition was essentially different, and endeavored to give a rather moderate, even, flexible tempo; with regard to expression, a standard of more lyric or epic character was employed. Many conductors have returned to this ancient mode of rendition. This change again demonstrates the perennial significance of Palestrina's art; every century and cultural epoch unfolds new beauties; it has exerted a powerful influence down to the present time, and there are no signs of its waning.

Of late, as is the case in general with all ancient music, so also with the compositions of the Palestrina epoch, considerable emphasis has been placed upon the so-called "classic tradition," a rendition true in style and historically correct. Much confusion has prevailed in this field, due to a great extent to the writings of Riemann. A genius, and undoubtedly, Hugo Riemann was a genius,—fell a victim to an error, which he not only propounded with convincing proof, but also maintained with the results of a genius. It is certainly correct to state that in the time of Josquin, (died 1521), church music was accompanied not only with the organ, but also with the wood, wind and string instruments of that period, and that, at the transition of the sixteenth to the seventeenth century, instrumental accompaniment was again resumed, upon widely different principles, however. Here too, and especially in the time previous to Josquin, are the difficulties. But it has been proved that precisely Palestrina and the Sistine Choir, Lasso and the Munich Court Chapel, the Augsburg Cathedral Choir and others, adhered strictly to the purely vocal rendering. All attempts to reinforce or double the voice parts with instruments or to bring the "cantus firmus" into greater prominence by

(Continued on Page 243)

Editor's Note: This article appeared in the "Zeitschrift für Musik" February, 1926, and was translated for the Caecilia by M. G.

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XVII.

THE LECTIONS AND PROPHECIES— HOW THEY ARE SUNG.

By Lections we here designate selections of Scripture, such as are read in the Divine Office, e. g. at Christmas Matins, at the Tenebrae, or at the Office of the Dead.—By Prophecies we designate selections from Scripture read in connection with certain Masses, e. g. on Holy Saturday, and on the Ember Days.

229.—How many sets of melodies have the Vatican Books provided for the singing of the Lections?

They have provided three sets of melody: the common tone (TONUS COMMUNIS), the solemn tone (TONUS SOLEMNIS), and the ancient tone (TONUS ANTIQUUS); we limit ourselves here to the common tone.

230.—How are the Lections introduced in the festive performance of the Divine Office?

Lector. Pro Prima Lectione, Benedictio.

Jube Domne benedícere. Benedícti- óne perpé-tu-a * bene-
dí-cat nos Pa-ter ae-ter-nus. r. Amen.

The lector bows low to the superior and asks for the blessing, thus

This blessing is not given in the Office of the Dead, in the Tenebrae, nor before Prophecies at Mass.

231.—How many tonal inflections are observed in the Common Tone?

At the end of each sentence the PUNCTUM is observed, i. e. the drop of a fifth. In the case of short sentences no further inflection is made; if the sentence is rather long, the flexa, i. e. the depression of one semitone, is to be made at the major division, where a comma, a colon, or semicolon is used, thus

V. - Tonus Lectionis.

Tonus communis.

Jube Domne benedicere. Benedictio, ut supra.
Titulus.

De Acti-bus Aposto-ló-rum. De libro Eccle-si-ásti-ci.

Flexa.

S A-PI-ENTI- AM ómni- um antiqú- rum exquí-ret sá-pi- ens, et

Punctum.

in prophé-tis va-cá-bit. Narra-ti- ónem vi-ró-rum nomi-na-tó-rum
conservá-bit, et in versú-ti-as pa-rabo-lá-rum simul intro-i-bit.

232.—How are the Lections concluded?

After each Lection (in the festive performance of the Divine Office) the lector makes a profound inclination towards the altar and says TU AUTEM DOMINE MISERERE NOBIS, thus

Conclusio.

Tu autem Dómi-ne mi-se-ré-re nobis. r. De- o grá-ti-as.

The reader humbly asks God's pardon for any defects he may have committed in the reading; the listeners endorse his petition by saying AMEN; they also ask to be forgiven in case they did not listen to the sacred reading with sufficient attention and devotion.

233.—How often should the flexa be employed?

When a sentence is fairly long, the flexa should be made about the middle of the sentence; in case of a very long sentence, the flexa is employed at the principal divisions, generally set off by colons or semicolons.

The flexa consists in the lowering of the last syllable ONLY, thus

"Flexa cum superven.

In illo témpore:...

At the punctum, however, both short syllables are lowered when a dactyl occurs at the end, thus

Punctum cum supervenienti.

lí-li- um convál-li- um. Et ré-liqua.

234.—How is the flexa sung over a monosyllable or a Hebrew word?

The second last syllable descends a minor third, and the monosyllable (or last syllable of the Hebrew word) is sung to a clivis, thus

In monosyllaba vel hebraica voce.

justi-ficá-tus sum. propter vos. me-um ad te.

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
Edited and published under the special patronage of

His Eminence George Cardinal Mundelein,
Archbishop of Chicago, Ill.

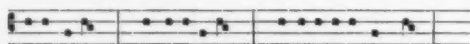
Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

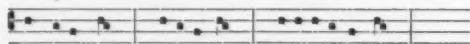
"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."



De-i Jacob. in Jeru-sa-lem. humi-li-a-tus est vir.

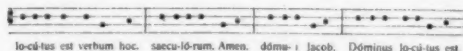


consci-us sum. spi-ri-tus est. susti-nu-imus te.

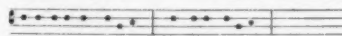
When a dactyl occurs before the last syllable, the melody moves stepwise, as will be seen from the last three examples: conscius sum, etc.

235.—How is the punctum sung over a monosyllable or a Hebrew word?

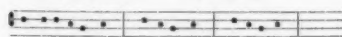
The second last syllable descends a minor third, and the last one ascends a whole tone, thus



lo-cu-tus est verbum hoc. saecu-ló-rum. Amen. dómu-i Jacob. Dóminus lo-cu-tus est.



nomen e-jus Emmá-ne-el. in dí-e Má-di-an.

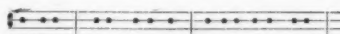


expectá-mi-bus te. séquere me. Dóminus est.

If a dactyl precedes the last syllable, the melody moves step-wise, as will be seen from the last three examples.

236.—When should the flexa be omitted?

The flexa should be omitted at a colon (:) introducing direct speech; in this case the voice is merely sustained on the same pitch, thus

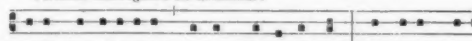


Et dí-xit: Sic ut scriptum est. Audi-te domus David.

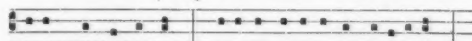
237.—How are interrogative sentences sung?

The last part of an interrogative sentence is sung on the semitone below the clef-line (si); the third last syllable descends from there to la; the second last syllable ascends one whole tone to si, and a podatus leads the voice back to the original tone (do), thus

Periodus interrogativa sic terminatur:



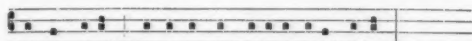
De-us qui justí-fi-cat: quis est qui condémnet? Si De-us pro



nobis, quis contra nos? o-dísse póssumus et dí-li-ge-re?



Quamórbrem? Sed quid? Quae? Quis? clamá-bat: Quid mí-hi



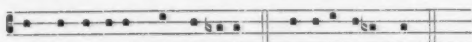
est in coelo? et a te quid vó-lu-i super terram?

The modulation of interrogative sentences has precedence over punctum and flexa; it must be employed also with the last sentence of a lection whenever the TU AUTEM DOMINE is used.

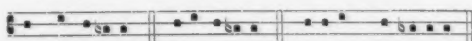
238.—How are the Lections concluded when the Jube Domne is not used?

In the Office of the Dead, in the Tenebrae, and with Prophecies, the following pattern is used:

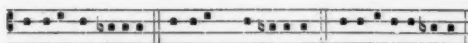
Lectiones in Officio Defunctorum, Lectiones II. et III. Nocturni ultimi Tridui Majoris Hebdomadae, et Prophetiae Missarum (nisi concludendae sint recto tono) terminandae sunt ut sequitur (etiam si finiantur interrogativo modo):



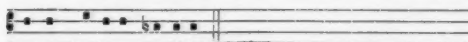
Et mundus e-um non cognó-vit. firmá-ret exémplo.



absque peccá-to. De-o ví-venti? nésci-unt quid fá-ci-unt.



Dóminus omnípotens. órđinem Melchí-sedech. ha-bi-tá-ti-o e-jus.



id est tránsi-tus Dómi-ni.

(Prima nota clausulae anticipatur tantum si occurrat penultima brevis.)

THE PROPHECIES ARE SUNG like the Lessons, but there is neither a JUBE DOMNE BENEDICERE at the beginning, nor a TU AUTEM DOMINE MISERERE NOBIS at the end. The Lessons close according to the foregoing pattern. Whenever the last sentence of a Lesson announces a canticle, e. gr. the fourth prophecy on Holy Saturday, the lector omits the tonal inflection, and merely protracts the last syllables "recto tono."

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The Palestrina Style

(Continued from Page 240)

means of instrumental accompaniment are not authenticated at the ancient sources. The question assumes an entirely different aspect with reference to instrumental accompaniment in works classed as chamber music; but for the compositions of Palestrina, the specific composer of church music, it cannot be considered.

In the tonal art words and action belong together and mutually complete one another. The question then, is not out of place: "Could these early centuries and cultural epochs comprise the nature of Palestrina's style equally well in words as they were represented in the performance?" Not so much the chronological listing in the vocabulary of musical history is here meant as the theoretical formulating of Palestrina's personal style in itself,—the judgement of his style.

A considerable amount of time must elapse before one can penetrate deeply enough into Palestrina's art to be enabled to give a positive judgement of his style, for the constructive criticism of the present day rests upon the principle that we cannot comprehend works and schools of art unless we knew their causes and environment. Richard Wagner's splendid words in praise of Palestrina's art contain only a judgement of the mood, and expression of feeling, an exposition of the effect. Notwithstanding all the zeal and enlightenment with which Witt and the Cecilians have discussed Palestrina, a positive judgement of his style may not be gathered from them. Besides, one could not expect this of these men and their time. This can only be accomplished after the science of modern music will have furnished comprehensive materials of comparison and created precisely that historical and esthetical standard which must be applied to Palestrina's compositions with redoubled refinement.

In the Palestrina style everything is natural and sincere. It offers no striking peculiarities, is firmly anchored in the music of his predecessors and takes no part in contemporary music. It is remarkable how Palestrina's art speaks to men. On the other hand, we know that a comprehensive knowledge of music must precede, only to disclose an approach, to open up an entrance to a positive judgement of style.

Sandberger has given us the results of his numerous researches in a comparison of Palestrina with Lasso: "Lasso had absorbed the

musical culture of three nationalities in himself; he is not only the highest development of an art epoch about to close, but also a transition to the new age of monody; he is the more comprehensive artist. Palestrina, on the contrary, represents the Netherland, Spanish and Italian Schools transformed into an Italian national art. Progress along the lines followed by Palestrina was impossible. With him the golden era of vocal counterpoint came to an end.

From the view point of modern psychology of tone and historical development of the technique of form in composition, Knud Jeppesen, in a learned dissertation, "The Palestrina Style and Dissonance," (Leipzig, 1925), formulates the results of his investigations in short, classic terms: "The Palestrina Style must be defined as the perfect balance between the dimensions, consequently, complete triads in the most consonant disposition, the ideal of the vertical; step-wise, diatonic progression, the ideal of the horizontal."

Kurt Huber, of Munich, author of a very modern work on Esthetics and Psychology of Tone, in his work, "Ivo de Vento," (still in manuscript), has given a judgement of the Palestrina Style with reference to esthetic expression: "The entire line, proceeding primarily from Antwerp and the Netherlands, leading in double direction over Spain, carried into Rome, where, at the final point, a specific Palestrina style is produced; further, the opposite curve, running from Antwerp through Venice to Munich, where the so-called "reservata" are of Lasso becomes apparent." Palestrina, in particular, emphasizes the text; not the text alone, but its position in the liturgy and the general liturgical mood. His music is not simply ear-pleasing harmony, but prayer; not merely a decoration for holy ceremonies, but an integral part of the sacrifice of praise and supplication.

Huber, in his lecture, "Types of Musical Creation," one of a series of lectures on General Esthetics, contrasts Palestrina as a naive type, (Mozart), with the constructive, (Beethoven), or the inspirational, (Schubert). He possesses many traits of the artistic temperament in common with Mozart. In a more extended pursuit of the lyric and epic fundamental traits of Palestrina, Ursprung demonstrates how they are all combined in Palestrina. He is the incomparable composer of Masses; Lasso, on the contrary, excels as a master of Motetts. (Palestrina and the Palestrina Ren-

aissance. Zeitschrift fuer Musik. 1924-1925.) And again, Palestrina is viewed from another angle, that is to say, in connection with the humanistic outpouring of his spirit and the history of liturgical development. (Ursprung: Restoration and Palestrina Renaissance. Augsburg. 1924.) In the same essay it is further demonstrated that through the parallelism of musical and liturgical historical development Palestrina attains to an absolute value as the ideal style for ecclesiastical music. In the ineffable calmness and the chastened exultation with which it vibrates, his music is the most adequate emblem of that eternal repose toward which every believer yearns.

These works originated in the Music Schools of Munich and Vienna. For nearly 250 years Germany has fulfilled a special mission in Palestrina research and the cultivation and serious study of the works of the Master of Praeneste. Besides its real ecclesiastical significance, the ethical importance of Palestrina's art has always been highly valued. It soars above all these theoretical formulas.

The art of Palestrina represents a spiritual untiy which could only be attained in such concentration by a complete absorption of tradition, character and knowledge. It is eternal and supernatural, rises in consummate clarity above the turmoil of this life and reaches into eternity. It brings together and unites all those who seek God and those who posses Him.

M. G.

IMPORTANT NOTICE!

Due to an oversight, we omitted to state in the October issue of "THE CAECILIA" that the supplement contained in said issue should in reality serve as supplement for both the October and November issues of "THE CAECILIA," having the thought in mind that the subscribers would prefer such an arrangement, and not as has been customary heretofore, to publish a Mass in two parts. This explains why this issue contains no supplement.

Dominus Vobiscum—Et Cum Spiritu Tuo*

I.

GENERAL OUTLINE.

The address of the Priest, "Dominus vobiscum," (the Lord be with you), with its response, "Et cum spiritu tuo," (and with thy spirit), is sometimes called the priestly salutation. It is found in the Old Testament in the book of Tobias 12, 17 and Ruth 2-4, and in Chronicles II, 15-2. In the New Testament it was spoken by the Lord Himself when He greeted His apostles: "Pax vobis," (peace be with you.)

This form of the salutation is still in use in the Oriental church, while, according to the Roman rite, it is used exclusively by the Bishop in the first greeting he gives the people at holy mass, and then only on those feasts on which the "Gloria" is recited. With regard to their meaning both forms of the salutation are similar, because the Lord, "Dominus," is for us, indeed, the "Lord of peace."

The priestly salutation is found in all the old liturgies, and only the bishops and priests were allowed to pronounce it. In the liturgy of St. James it occurs ten times; in that of St. Mark sixteen times; consequently oftener than in our liturgy, where, with the exception of the Gospel of St. John, it occurs seven times. It is most desirable to respond "Et cum spiritu tuo,"—"unisono" and in the choral mode, with medium voice, in one breath, with clear, distinct enunciation. It should follow the salutation of the priest immediately—without delay—because any priest, loving the liturgy, would wish to receive the reply while facing the people; and it would be unbecoming should he be required to wait for the choir to respond. To some, organ accompaniment seems to be superfluous.

In ancient times the entire congregation responded to the salutation of the priest, and it is much to be regretted that, now, this beautiful custom has almost passed into oblivion. At the present time most of the people do not even understand this Divine exchange of salutations, and in some choirs the response is simply played upon the organ, although there is no decree approving this practice.

The Church intends her entire liturgy to be a living, holy intercourse between the living. The words and prayers are not simply to be spoken, but they should have character and meaning. The ceremonies also, are not

only figures and representations, or tokens of remembrance, but they are real facts. This living intercourse, however, is manifested most beautifully and vividly precisely in the Dominus vobiscum—"Et cum spiritu tuo." According to the spirit of the Church, this exchange of greetings is not merely a formal custom, an act of courtesy or a diplomatic salutation, which may be performed or omitted at pleasure—it is just so absolutely necessary and so useful, and meant so earnestly as the command of the Lord: "And when you come into a house, salute it saying: Peace to this house. And if that house be worthy, your peace shall come upon it; but if it be not worthy, your peace shall return to you." (St. Matthew x., 12.)

In this exchange of greetings the union of priest and people is shown in a most impressive manner. This union, however, should not only be spiritual and invisible, but it should be corporeal and audible, which will be perceptible only when the entire congregation responds, as in the first centuries. A high mass in which the priest salutes the people in a loud and solemn manner, but no one responds, is to be compared to a food without salt.

II.

MEANING AND ORGANIC CONNECTION.

When, on the first day after His resurrection, the Lord Jesus suddenly appeared in the supper room where the disciples were assembled, the first words His glorified lips uttered were: "Peace be to you; it is I, fear not." But they, being troubled and affrighted, supposed that they saw a spirit." (St. Luke xxiv. 36.) And He said to them again: "Peace be to you. As the Father hath sent me, I also send you. When He had said this, He breathed on them, and said, Receive ye the Holy Ghost." (St. John, xx., 21.) How deeply must this first word of their risen Master have sunk into the hearts of the apostles! No wonder that they could never forget this greeting, that it resounded at all times and in all places, and was repeated again and again in the liturgy. "My mouth shall speak wisdom; and the meditation of My heart understanding." (Ps., 48.) This counsel was verified in Christ, and the disciples, at this meeting, were filled with the rapturous delights of celestial peace. They announced the message of peace to the whole world. Need we marvel, that, while executing their Divine commission, this salutation was ever upon their lips?

So also, the priest stands before the congregation, extends his hands and says: "Pax

* (Translated from "Die liturgischen Gesangsgebete beim Hochamte." Fr. Joseph Battlogg.)

vobis—nolite timere!" (Peace be to you—fear not.) A holy fear has taken possession of the hearts of the people during the "Kyrie eleison,"—at the "Gloria," fear seems still to be the principal sentiment, but now the priest stands before them as an ambassador from Heaven, saying: Fear no longer, for I announce to you the peace of God, Who is in your midst.

As within a sunbeam various tints are visible, and in the rainbow the seven colors are diffused and blended, so that, viewing them all together, they seem to be but one bright ray of light—so also does the word "Peace" cover mankind as a sun-lit arch, and suggests various thoughts and sentiments.

If, therefore, this salutation of peace is given by the priest seven times at mass, its meaning is not always the same, but it breaks into the seven colors—being at one time an expression of the Divine benediction, at another an effusion of rapturous jubilation, now admonishing us to penance, and again encouraging us to the practice of virtue, being also a petition for peace or an act of thanksgiving for it.

For the apostles, this greeting of their Master was truly a Divine benediction, and it fortified and strengthened them in their great work of preaching the gospel of peace.

It is the same for us today, especially before the gospel and at the end of Mass. In the liturgy of St. Mark it is written above the gospel in the following words: "May the Lord bless and fortify us, and make us worthy to hear His holy gospel; may He be blessed and praised forever and ever. Amen." Quite similar is the inscription at the end of the liturgy: "Praised be God, Who blesses, sanctifies and protects us, and Who has sustained us while participating in these holy mysteries." The Syrian father, Rabulas, A. D. 535, writes: "Where there are priests, they should read the gospel, not the deacons; the 'signing' should also be done by the priests when they are present,"—from which we infer that the sign of the cross was connected with the blessing.

An expressive interpretation, which is admirably adapted to the salutation in our liturgy, may be found in the "Dominus vobiscum" in the "Apostolic Constitutions": "Beseech the God of peace through His Christ, for peaceful days, innocent lives, for a happy end for His mercy and grace, and for the remission of your sins. Bow down and receive the blessing."

(To be continued.)

FROM OUR READERS.

Regarding Father Gruender's *Missa Liturgica*.*

Butler, N. J.,
Nov. 4, 1926.

Prof. Otto Singenberger,
Mundelein, Ill.

Dear Professor:

After looking over the musical supplement of the October number of the "Caecilia," I wondered what will come next. In my opinion Fr. Gruender's "Missa Liturgica" is an impossibility both from the liturgical and musical point of view. "Caecilia" never should have encouraged such "Spielerei."

If you hear of anyone performing this Mass by having the congregation sing the "Populus" part, please inform your readers. It must be a wonderful congregation to start at the right time, to hold out the note sufficiently long, etc., etc. Perhaps the whole congregation will be supplied with copies and an assistant director will wield the baton from the communion rail or the pulpit.

But supposing a choir of boys or girls will sing the *Populus* part, what then from the musical point of view? You have a five-part Mass, in which open octaves are just as strictly forbidden as in a three or four-part composition. Then what about such progressions as page three, measure two to three, or still worse page nine measure four bottom line (*depreca-ti-onem*)? In going over the Mass such steps are found in nearly every page. Even when sung by men only, the Mass will fail in its purpose.

I know your father never would have sanctioned this Mass. It is to be regretted that it was published. If great masters here and there use a wrong progression for special effects, it does not follow that the rules of composition should be disregarded by everybody. I deeply regret the publication of the Mass because it is impractical and faulty in musical construction.

Being from the old School under the influence of Witt, Haller, Haberl and your most esteemed father, I feel that these men either did not know their business or were fools. Think of me what you may, I fear you hurt your own cause by giving space to such impossible productions.

Perhaps an explanation in the next number of "The Caecilia" would be in order. Let Fr. Gruender defend the above named passages in his composition.

Yours truly,

CHARLES KORZ.

*Editor's note: Any comment on our musical supplements is welcome. We print the following unfavorable criticism of Fr. Gruender's *Missa Liturgica* without comment, and INVITE DISCUSSION.



School Music



The Convention of the Wisconsin Teachers' Association

By Nell Jacobson.

With the constantly changing methods in education, it is quite imperative that every teacher become acquainted with the proceedings of conventions on education. The Wisconsin Teachers' Association brought eight thousand teachers to Milwaukee for its session on November 4, 5 and 6. As one looked over the general assembly from an upper balcony it was interesting to observe the number of nuns in attendance. This, added to a fair proportion of Catholic laity, proves that the Catholic world is eager to keep abreast with modern education.

The music section with Herman F. Smith, of Milwaukee, as Chairman, held unusually interesting meetings. The first day's program opened with a group of songs by the Thirty-eighth Street School Glee Club with Erna Mueller as director. The first number, "Hymn of Praise," by Mendelssohn, was sung in three parts. The other songs, "Thistle Down Dance," "Sing Again, Nightingale," and "Mosquito Serenade," were selected from Junior Laurel Song Book. Some of these songs are to be sung at the Spring Festival to be held in Milwaukee.

Earl Baker, of Lawrence Conservatory, Appleton, gave a splendid demonstration of what truly fine vocal work, if properly done, is possible with Junior high school boys. He preceded his demonstration by a short talk on the boy problem. He stressed the importance of the study of the psychology of adolescence before attempting to teach the boy. "Unless one knows the inside and outside of this wonderfully nervous mechanism—the boy—one fails to understand him. One must love him with the love of understanding." He added that the boy is a "gregarious animal" and endowed with the gang spirit. The boy is super-sensitive and his greatest aversion is to be called a sissy.

Mr. Baker contended that boys should sing apart from girls because at this age they shun the company of girls and are self-conscious and never at ease in their presence. The present hindrance to the boys singing alone is, that very little music is written for boys of this age. However, Mr. Baker predicted that this want would soon be filled because he himself was preparing material along this line.

With the aid of a score of his own boys from Appleton and a few boys from Milwaukee, Mr. Baker showed his method of voice

testing and placement. Instead of calling them sopranos and altos he spoke even of the unchanged voices as tenors and basses. He used the scale of A for the changed voice and apportioned those who could reach down to A in the first space, bass clef, as second bass singers in the Junior high school. Those who could not reach low A, he assigned to the first bass part. This he called the "acid test."

He used the scale of G for the unchanged boy voice. Those who could reach G in the fourth space of the bass clef were called second tenor (which is identical with contralto) and the remainder were given the upper voice part. From the standpoint of intonation, Mr. Baker suggested that the two outside voices should be placed in the middle. Thus, the order from left to right would be: second tenor, first tenor, second bass, first bass.

He suggested that those with a good ear and who sing perfectly in tune, rather than the good readers, should be placed in the rear. In fact, he said that most of his boys read by position rather than by syllable. Furthermore he said, "Don't make a fool of your boy and yourself by trying to teach do, re, mi, in the eighth grade," which remark won applause.

Mr. Baker said that under no circumstances should a boy sing loudly because loud singing is a direct cause for singing out of tune. They should sing softly enough to hear each other, and should be able to exchange parts. (The writer wishes to add that such ability will prove most helpful later on in the harmony class. Going further, it will prove invaluable in the analysis of the harmonic element in music, whenever and wherever it is heard or performed.) Mr. Baker grouped his boys in quartets and as a drill in intonation had each group sing separately. The song used as part of the lesson was unfamiliar to the Milwaukee boys. It was interesting to note the attitude of the Appleton boys in teaching what they knew. Each sang softly into the ear of his "pupil." The Milwaukee boys earnestly listened because they were learning something from their own "bunch."

"Why can't we teach music with a little humor?" asked Mr. Baker. "A good laugh relaxes the muscles. Talk to the boys in their own language. . . . There is too much negative teaching. Teach the boys what to do and do not teach them what *not* to do. When it comes to discipline put yourself in the boys' place. Do not lay hand on them or you may get into trouble because they may retaliate."

Mr. Baker said that boys of this age are hero worshippers and it is very man's duty to be a good example. Boys have a concept of the beautiful and good, as well. They should be surrounded with good and holy pictures, such as the Madonnas, picture of Christ, the Holy Grail, etc. Sacred songs should be a substantial part of their repertoire. Mr. Baker said that certain popular songs were permissible. He gave "Always" as one example which could be used. The sentiment in songs of this kind could be interpreted as mother love for boys of this age.

Of the four hundred and fifty boys under Mr. Baker's tutelage, he says that with his method of testing and placement there is no voice-breaking. The exquisite manner in which his boys sang "Go Down Moses" and "Down in Mobile," verified his statement. The closing number, a duet by two young boys with unchanged voices, was sung with such purity and sweetness of tone as to bring tears to the eyes of some of those present.

Concluding the Thursday afternoon session was a short talk by Anton Embs, supervisor of music at Oak Park, Ill. Mr. Embs is president of the newly organized North Central Conference. The first meeting will be held the first week in April at Springfield, Ill. As there will be no National Conference the coming year, Mr. Embs urged those who live in the North Central states to attend the new conference.

This part of the country has always sponsored the National Conference and it should be equally loyal to the sectional organization.

Springfield, burial place of Abraham Lincoln, is a city, of 18,000 people, and has good hotel accommodations. So much for interest and comfort. There is a fine civic orchestra made up of professionals—so far as attainments are concerned.

There is to be an interstate band of 250 or 300 pieces, as well as an interstate chorus. Herbert Witherspoon has been engaged to talk on "Musical Ethics." As the program has been only tentatively arranged, Mr. Embs made no

definite announcements, but he promised a well-balanced program.

(To be continued.)

A story heard on the side lines at the convention was much appreciated and seems worthy of repetition. Way back in the pre-Volstead days, a certain man was in the habit of imbibing too freely, but his one virtue was that he wanted to keep the fact from his wife. He was taken sick and his wife insisted on his seeing a doctor. When the physician told him that his only trouble was too much drinking, he was much disturbed because he would be unable to explain it to his wife. The doctor said, "Just tell her you are troubled with syncopation." The good wife looked the word up in the dictionary and found the following definition: Syncopation—irregular movements from bar to bar.

Nell Jacobson.

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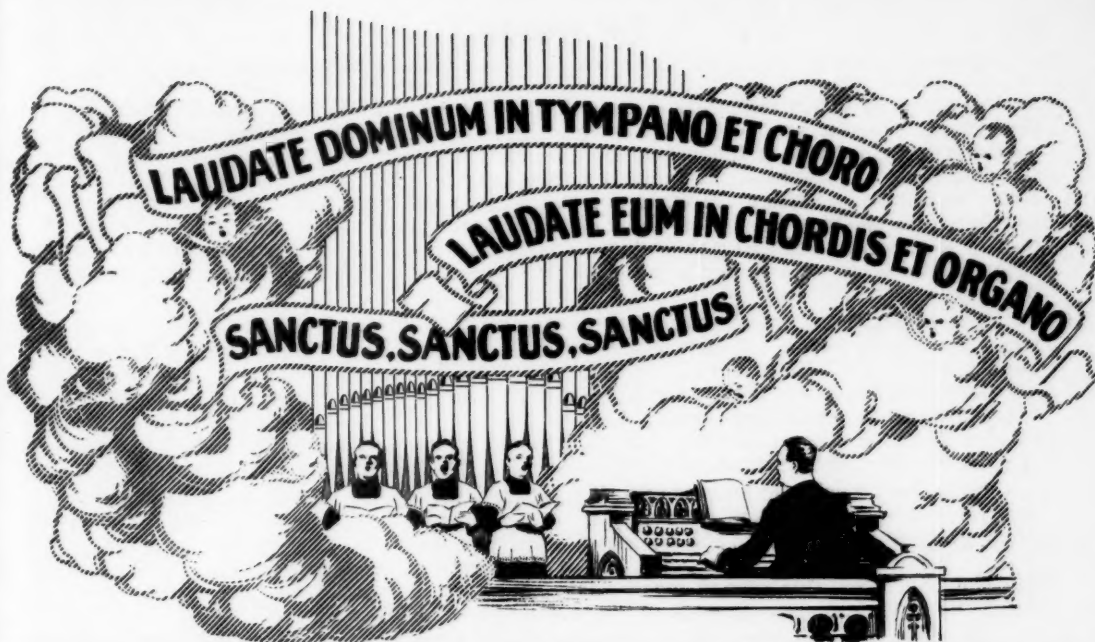
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THE WHY AND HOW OF CHURCH MUSIC

The Motu Proprio on Church Music and Its Application.

Rev. Jos. J. Pierron.

(Continuation)

In the sacred liturgy the text is the chief factor. Christ, the eternal Word of God, "Who at sundry times and in divers manners, spoke in times past to the fathers by the prophets" has left us His saving doctrine and all the mysteries of His Kingdom, partly in sacred scripture, partly in tradition. Scripture and tradition He confided to His Holy Church in whose care they are so secure that He declared "Heaven and earth shall pass away, but my words shall not pass," and "one jot, or one tittle shall not pass until all be fulfilled." From this imperishable treasure Holy Church has drawn the text of her sacred liturgy. It is the product of the Holy Ghost, for not only was it written under His inspiration, but its incorporation into, and its collocation within, the liturgy has been accomplished under His guidance. By far the major part of the texts contained in the missal, namely, almost all introits, graduals, offertories, and communios, i. e., the variable parts which determine the character of the office, are taken from sacred scripture, especially from the Book of Psalms.

Concerning the psalms the learned and saintly abbot Wolter says: "It (the psalter) is the emanation of the divine Spirit, a holy frankincense full of heavenly fragrance, prepared especially for the service of the Most High and handed over to men (the Church) by David and the other authors that they might be able to offer an acceptable sacrifice of praise to God. As a mother does to her stammering child, so God Himself places into the mouth of His needy creature the words which render, in a certain sense, His heart and arm subject to it—who can fail to be moved by such a love?" Who indeed, would presume to invent praises, thanksgivings, and petitions, which are better, more efficacious, and more acceptable to God, than those with which the Holy Ghost has supplied the Church?! Here are verified the words of St. Paul: "We know not what we should pray for as we ought; but the Spirit himself asketh for us with unspeakable groanings." Rom. VIII, 26.

A few texts (Gloria, Credo, Requiem) are not drawn entirely from the scriptures, yet even of these a number can be traced to apostolic times while others are hallowed

by the usage of centuries*, reason enough for the Church to hold fast to them in preference to newer products. "Nothing betrays an irreligious and secular mind so conclusively as a desire of innovation, or a lack of reverence for the things sanctified by the traditions of antiquity, particularly things dogmatic and liturgic." (Selbst, Kath. Kirchengesang.) If there are texts not taken from the scriptures nor distinguished by high age, as may easily be the case with newer feasts, the very action of the Church in choosing and fixing these texts stamps them as divinely ordained, and invests them with efficacy and power immeasurably beyond anything that human wisdom can compose.

The sanctity and importance of the liturgical text appear in a still higher degree when considered in its intimate union with the central act of the sacred liturgy, the august sacrifice of Holy Mass. The Holy Sacrifice "imparts continuously a fecundating power to the holy gospel, as well as to the remaining scriptures, which are either type or explanation of the gospel; for not only does the Holy Sacrifice contain the fulness of the graces of Calvary, but the transfigured, theandric sacrificial Lamb itself, in Whom the great saving mystery of the holy Incarnation endures eternally."

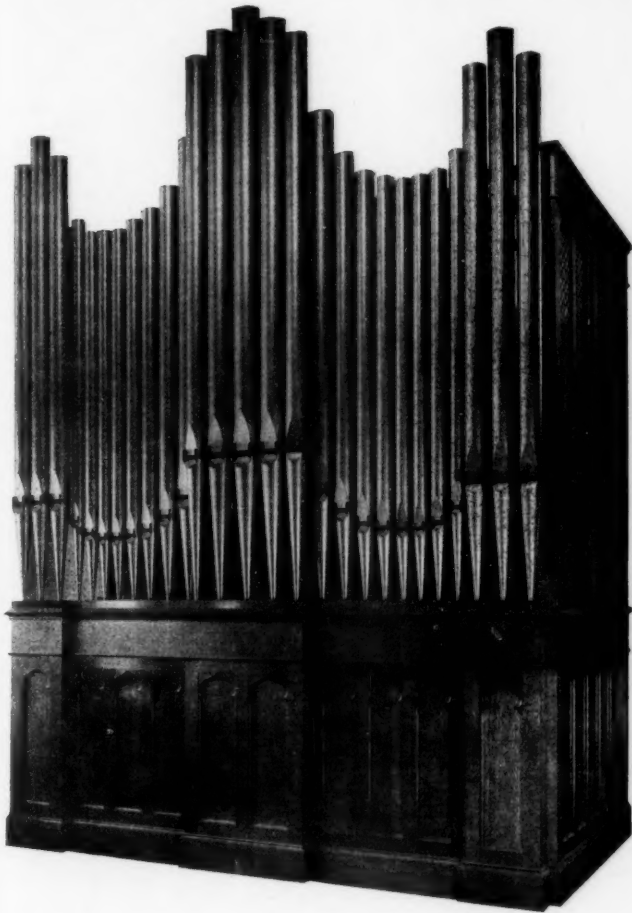
"The Holy Eucharist carries with it the ever inexhaustible source of grace springing, for our salvation, from each single act of the Redeemer. Daily the 'Angel of the great Council' descends into the waters of sacred scripture to keep them in constant, living motion for all who approach them with faith. If the Angel did not descend in the Holy Sacrifice, this second incarnation, there would remain but the dead letter, the mere historical remembrance of the Protestants." (Abbot Sauter, *Der lit. Choral.*)

In addition to the graces of salvation, the Holy Sacrifice contains the infinite homage rendered by our divine Savior to the Blessed Trinity during His life on earth. With these infinite mysteries the sacred text of our liturgy is inseparably linked. In the consummation of the Holy Sacrifice it is the vivifying element, and in the application of its fruits the means of understanding between God and His people; it is the main vehicle of grace. Such being the nature and function of the liturgical text, the Church does no more than exercise the rights of her divine office by vindicating both its language and extent. The numerous decrees and regulations by ecclesiastical authorities prove that the text of the liturgical chants and prayers is withdrawn from the field of individual fancy and arbitrariness, and definitely fixed by positive divine and ecclesiastical enactment.

Holy Church is fully imbued with the dignity and sublimity of the liturgical text. Ever mindful of the terrible words of the prophet: "Cursed be he that doth the work of the Lord deceitfully," (Jer. 48, 10), she will tolerate no alteration, no substitution, no omissions; she will permit no human speech to usurp the place and function of God's own words. She does, however, in order to aid human deficiency, permit a simplification of the solemn liturgy to the extent that some versicles of the text (Gloria, Tract, Sequence, Credo, etc.,) may be supplied with the organ, while these versicles are simply recited in the choir, i. e., monotoned, the organ furnishing a gentle harmonic background. Conversely, she also permits an amplification of the solemn liturgy. The time remaining after the prescribed offertory has been "sung" may be filled out with a short motett with an "approved" text, and, provided sufficient time remains, it is also permitted to sing a motett to the Blessed Sacrament after the Benedictus in a solemn Mass. The former concession has places in view that command but few or untrained singers, while the latter allows ample latitude to the more ambitious choirs.

"The liturgical text must be sung as it is in the books, etc." The ultimate reason for this regulation is likewise the union of the text with Holy Mass, which is the sacrifice of both Christ and the Church. The celebrant of the Mass exercises a dual function. He is the representative of Christ, and also of the Church, but in a different ca-

*Several years ago a special preface was prescribed for the Requiem Mass. It was generally spoken of as the "new" preface. Lately the interesting discovery was made that the most telling phrase of that beautiful prayer, "tuis enim fidelibus, Domine, vita mutatur, non tollitur," is almost literally taken from the acts of the martyrs SS. Epipody and Symphorian, as contained in the *Acta Primorum Martyrum* by the Benedictine, Thierry Ruinart. A similar discovery was made concerning the *Subvenite* and *In Paradisum*. Quoted by *Korrespondenz*, the official paper of the *Associatio Pers. Sac.*, Sept., 1926.



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capacity. "Jesus Christ, the eternal High Priest, sacrifices through the priest as His subordinate servant; the Church, however, sacrifices through the priest as her superordinate mediator appointed by God. The priest acts in the person of Christ while he consecrates; then he acts and speaks in the name of the Church while performing the remaining functions and liturgical prayers which accompany and surround the sacrificial act." (Gühr, *Das Hl. Messopfer*.) By Church we understand here the whole body of the faithful, laity and clergy, the one fold, the one mystic body of Christ. It follows that the faithful offer the Holy Sacrifice through the priest as their representative, and in this sense they are called "a holy, kingly priesthood." (I Pet. II, 5-9.) It follows, moreover, that they share in the Sacrifice of Christ and the Church only when, and to the extent that, they unite with the celebrating priest and are one with him in the sacrificial act.

At Low Mass the sacred function is performed with the aid of servers, the congregation taking no active part; not so at the solemn function where the active participation of the faithful becomes manifest at once through the singing of either the congregation, or of the choir instead of the congregation. The responses of High Mass and the fact that the celebrant only intones certain parts (Gloria, Credo, Preface) which are to be continued and concluded by the people, or a select choir, proves that the people must actively join the priest at the altar; but if the open, public prayer of the congregation, or choir, differs from that of the officiating priest a private prayer is made to supplant the official prayer of the Church, and an intolerable schism is created between the celebrant, who sacrifices and prays in the name of Christ, and the people, who shall and can sacrifice only with and through him. In other words, alteration or omission of the prescribed text destroys the essential unity of priest and people. This does not apply to Low Mass at which the priest and only the servers are officially active; neither does it apply to every individual present at High Mass to the exclusion of all private devotion: it applies to the official public prayer of the Church which the priest shares with the choir.

In the early centuries Low Mass as we have it today was unknown. The celebrant always was assisted by his "ministri," deacons, etc., who read the lessons and performed the chants to which he listened in silence, because they were not contained in the book assigned to him. The prayers of the priest were contained in the sacramentary, which forms the groundwork of the present-day missal, while the books assigned to the lectors were known as lectionary, apostle or evangeliary, and those assigned to the chanters as gradual, antiphoner or responsory. Text alteration under those conditions is simply inconceivable. In the sixth century the custom arose of celebrating Mass without assistants necessitating the collection of all the liturgical prayers, lessons, and chants into one book thenceforth known as "missal." It follows then that also from the standpoint of historical development the Church must insist on unity of text between choir and celebrant. Therefore she has prohibited mutilations, inversions of the words, undue repetitions, breaking of syllables, etc.* The Gregorian Chant books are entirely free from these textual absurdities and incongruities fathered chiefly by the theatrical music of the eighteenth century.

The Church permits artistic polyphonic song and even instrumental accompaniment, but insists that the text must be intelligible to the faithful. The words may not be obscured or drowned. The music must rather interpret their meaning and facilitate their understanding. Ecclesiastical chant must be primarily a prayer, not an exhibition of virtuosity. The people must be one with the celebrant at the altar; therefore, the music must be such that all can understand the text, otherwise it defeats its own purpose.

(To be continued)

*We subjoin here samples of what is meant by these inhibitions. The text appears as sung by the soprano; the dashes indicate instrumental interludes: "Glory to God in the highest—in the highest—to God glory—to God glory—to God glory, glory to God in the highest, to God in the highest, to God in the highest, to God in the highest—to God in the highest—and on earth peace—peace—peace to men, and on earth peace—peace—peace to men—of good, good—will—will—of good, good will, of good, good, good will—of good, good will, of good, good, good will—of good will—of good will—of good will—of good will—We praise, we bless—we adore—we glorify—we give thanks to thee for thy great glory, for thy great glory, for thy great glory, for thy great glory—thy glory—thy glory—O Lord God, God, heavenly King, God the Father Almighty—O God the Son—"

only-begotten—Jesus Christ; O Lord God, Lamb of God, Son of the Father—Son of the Father, Son of the Father—O Lord God, Lamb of God, Son of the Father—O Lord God, Lamb of God, Son of the Father, etc., etc., etc.” The end is as follows: “Amen, amen. With the Holy Ghost, in the glory of God the Father. Amen, amen—Amen, amen—With the Holy Ghost, in the glory of God the Father, Amen, in the glory of God the Father—Amen—Amen—Amen—Amen, amen, amen—With the Holy Ghost—in the glory of God the Father. Amen. With the Holy Ghost, in the glory of God the Father. Amen, amen, amen. With the Holy Ghost, in the glory of God the Father. Amen, amen, amen, amen.—With the Holy Ghost—With the Holy Ghost, with the Holy Ghost, with the Holy Ghost, in the glory of God the Father, of God the Father, Amen, amen, amen, amen, amen, amen—With the Holy Ghost, in the glory of God the Father, Amen, amen, amen—in the glory of God the Father, Amen, amen—of God the Father, Amen; in the glory of God the Father, Amen; in the glory of God the Father, Amen—of God the Father, Amen. With the Holy Ghost, in the glory of God the Father, Amen, amen—of God the Father, Amen—of God the Father, Amen—of God the Father, Amen, amen, amen, amen, amen.” Do the worshippers of what is known as Mozart’s Twelfth recognize this hodge-podge? Yet it is only one out of very many.

Not long ago the writer attended High Mass and Confirmation in a certain church where the priest’s invitation “Gratias agamus, etc.,” was responded to with a most realistic “Dignom et jusdm assed,” and his greeting with a fortissimo “Et come spiri tootwoe.” What’s a tootwoe? And what’s the other “animil”? Perhaps it’s liturgical slang, but we have a strong opinion of a pastor, musical or otherwise, who tolerates such slovenliness in his choir-loft. Mass over, the bishop administered confirmation and then followed benediction of the Blessed Sacrament the text of which suffered from “disruption of syllables,” as for instance, *venere murcernui, novoce datritui, laus etju bilatio*, etc., rather frequently met with. After the Benediction his Lordship solemnly intoned the *Te Deum* quite superfluously, as usual, for the choir with unfeeling inconsistency ignored the prelate’s kind intention and opened up with “Holy God.” Apparently this had been reserved for the pièce de resistance. It was taken fully a third too high with the inevitable result that, while the majority strained their necks to force out the high phrases, many sought a more convenient pitch and “let go” at that, cruelly insensible to the resulting horrible dissonances, which in addition were heightened to the nth power by a series of gongs and bells lustily belabored by the boys in the sanctuary. The pastor beaming with delight pronounced this *tohu vabohu* a “grrrand finale.” Alas, it was a “jool.”

Lessons in Gregorian Chant Presented in Catechetical Form

By Rev. Gregory Huegle, O. S. B.

LESSON XVIII.

EPISTLE—GOSPEL—PRAYERS—FLEC- TAMUS GENUA—HUMILIATE CAPITA—MARTYROLOGY.

The inflections of the Capitulum or “Little Chapter” have been given in Lesson XIV.

239.—How is the Epistle sung?

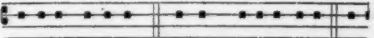
According to the more recent usage the Epistle is sung straight forward, without any inflection; questions alone are modulated, in the same manner as given above in the Lectations.

In places where tradition has established the use of a special tone for the Epistle, the custom may be retained. The same holds good with regard to the Gospel and the Prayers.

240.—How is the Gospel sung?

The voice descends to the minor third on the fourth last syllable of each sentence; interrogative sentences are modulated in the same way as in the Lectations.—In the last sentence the final cadence is introduced by an ornamental scandicus (containing the quilisma). Two syllabic feet are required for the formation of this cadence, i. e. not more than six, and not less than four syllables.—The first note of the

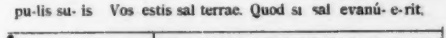
scandicus is emphasized and retarded; the syllables following come under the musical law of *ritardando* and *diminuendo*.

D  Ominus vo-biscum. R Et cum spi-ri-tu tu-o Se-

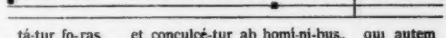
 quenti-a sancti Evangé-li se-cúndum Matthæ-um R Gló-


 ri-a ti-bi Dómine In il-lo témpo-re Di-xit Je-sus disci-

 pu-lis su-is Vos estis sal terræ. Quod si sal evanú-e-rit.

 in quo sa-li é-tur? Ad ní-li-um va-let ultra, ní-si ut mit-

 tá-tur fo-ras et conculcé-tur ab homi-ni-bus. qui autem

 fé-ce-rit et do-cú-e-rit, hic magnus vo-cá-bi-tur in regno

 cæló-rum

Sic ad punctum principale vox in quarta semper syllaba declina-tur Ad punctum autem interrogativum servatur tonus solitus inter-rogativi, ut in Lectionibus et in Epistola

(Continued on Page 263)

The Caecilia.

OTTO A. SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:

St. Mary of the Lake Seminary, Mundelein, Ill.
 Edited and published under the special patronage

of

His Eminence George Cardinal Mundelein,
 Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publications that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Christmas 1926!

Again the Holy Season!

"*Christus natus est nobis; venite, adoremus!*"

"*Christ is born unto us; come, let us adore Him!*"

And in the spirit that fills the entire world today we extend to our readers a hearty

MERRY CHRISTMAS

and

HAPPY NEW YEAR!

With this issue we finish our fifty-third year!

We look back into the past year with gratitude, mainly because of the most successful year in the history of THE CAECILIA.

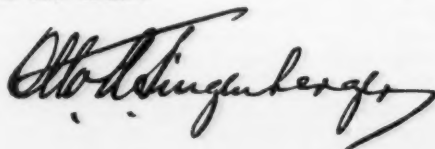
By no means have we placed THE CAECILIA on the plane where we desire it to be. With your help this can be accomplished. A prompt renewal of your subscription, and if possible, a new subscriber interested in THE CAECILIA, would be of great help. As an inducement we refer you to our special offer on page 266.

It may please and interest the readers to be informed that **MR. PIETRO YON**, one of the world's greatest organists, will each month contribute an article on the organ.

Mr. Yon hardly needs any introduction. As an organ virtuoso, as a composer, he is known the world over, however, it will be the **first** time that Mr. Yon will contribute articles of this nature to any magazine.

Besides retaining all the old and well known contributors, Miss Mary Anderson, of Chicago, Ill., former coach and vocal instructor of the Paulist Choristers of Chicago, will treat the subject on Choir Boy training.

These, and other interesting features which will be gradually added, safely promise an interesting magazine for 1927!



(Continued from Page 253)

241.—How are the Prayers sung in High Mass?

On Sundays, and whenever there is a duplex or semiduplex feast, the prayers are sung in the festive tone. The inflections used in the festive tone are metrum and flexa. It will be seen from the example given below that in the body of the oration the metrum precedes the flexa, and that in the conclusion of the oration the flexa comes first.

Hic tonus servatur quando Officium est duplex vel semiduplex, vel de Dominica.

D O-minus vobiscum R. Et cum spi-ri-tu tu-o

O rémus. De-us, qui ho-di-érnam di-em, Aposto-ló-rum tu-órum Petri et Pauli marty-rum o consecrásti da

Ecclé-si-ae tu-ae c-órum in ómni-bus sequi praeceptum.

per quos re-li-gi-ó-nis sumpsit exór-di-um. Per Dóminum no-strum Je-sum Christum Fi-li-um tu-um: qui te-cum vi-vit et regnat in uni-tá-te Spi-ri-tus Sancti De-us, per ómni-a saécu-la sae-cu-lórum. R. Amen

The festive tone is used in like manner with the prayers that occur in Vespers, Matins, Lauds, and Pontifical Tierce.—The prayers that precede High Mass, e. gr. at the Asperges, are sung straight forward as far as the last word of the prayer; there the last syllable (two syllables in dactylic words) drops to the minor third; the same is done in the conclusion of the oration. In this manner body and close of the oration, are set off in clear phrasing.

242.—How are the prayers sung in the Requiem High Mass?

They are sung straight forward, without any inflection whatsoever.

In the same manner the orations are sung in Ferial High Masses; on simple feasts, and in the Little Hours.

243.—In what manner is the FLECTAMUS GENUA to be sung?

According to the Vatican Books it is sung as given below. It will be noticed that the whole

tone sol-la occurs three times; the tendency of singing sharp for sol should be suppressed with due care.

Quando praemittenda est monitio: Flectámus genu-

Sacerdos Diaconus Subdiaconus

Orémus. Flectámus genu- a. Levá-te.
Et subsequitur Oratio in tono feriali.

244.—What melodic formula is now prescribed to introduce the last oration ("Prayer over the faithful") in Lenten High Masses on week days?

The Vatican Books give the following version:

h Umi-li-á-te cá-pi-ta vestra De-o

245.—How is the Martyrology sung at Prime?

It is sung in the same manner as the Lessons at Matins. The Edition of 1922 says, "that all sentences may use the drop of a fifth at the last syllable, or in the case of monosyllable and Hebrew words, the voice may descend to the minor third on the second last syllable, and revert to the tonic on the last syllable."

CONCLUDING REMARKS.

1).—Plain Chant is a finished product of art, not a tentative beginning of some musical development. It is classical music; it borrowed from antiquity beauty of form; into this form the early Christians breathed the vigor of spirituality. (Ballmann, O. S. B.)

2).—Chant is "prayer in music"; it is diatonic, i. e. written in God's own scale, leaving out the chromatics of human passions; it moves in free rhythm, not in playful verse. When man is face to face with his God, it behooves him to be very simple.

3).—The music of the world rests on a different basis: the dance, the march, and the glee song, all of which imply measured tones and poetic substructure; these music-forms are influenced by the ever changing whims and views, fashions and passions of the succeeding ages. The music of the Church rests on the never changing basis of the spoken word in prayer and oratory. Hence it is ever simple and natural, and pre-eminently qualified to accompany the sacred liturgy.

4).—It is unbecoming of a Christian to go to church merely for the sake of eartickling music; this would mean to seek one's own

pleasure rather than spiritual gifts from God. We beg to quote once more the trenchant saying of a shrewd observer: "When Old Nick saw that he could not harm Our Lord, he went into the gallery to make music" (and thus insult the Lord by turing away from Him the minds of the faithful).

5).—At Our Lord's Bloody High Mass—on Good Friday—the Jews furnished the music; it consisted of mockeries and false accusations. At every High Mass Mother Church wants her singers to make atonement by a never-ending song of love.

St. Caecilia's Day, 1926.

Dominus Vobiscum—Et Cum Spiritu Tuo

(Continuation)

In the greeting of peace we find also the admonition to reconciliation, and here we have an important subject.

Who is not familiar with that passage in the fifth chapter of the gospel of St. Matthew where the Saviour condemns the spirit of unforgiveness so much that He commands every one who, upon bringing his gift to the altar of sacrifice, remembers that his brother has anything against him, to leave his gift upon the altar and go and become reconciled with his brother, and then only return to offer his gift.*

The apostles and the first Christians understood this phrase so literally, that, as a sign of reconciliation, they introduced the kiss into the Eucharistic Supper—and so, indeed, that it was given irrespective of the differences in sex. (Probst Liturgie.)

In the Oriental churches it is given before the Offertory, in the Roman, on the contrary, before the Communion, where, instead of the usual salutation, the "Pax Domini sit semper vobiscum," (May the peace of the Lord be always with you) is recited. At the same time, according to the liturgy of St. Mark, the priest makes an oration, the whole tenor of which refers to the kiss of peace: "O Lord, Almighty God, look down upon Thy Church, upon Thy people, and keep us all, Thy unworthy servants. Grant us Thy peace, Thy love and Thy grace, and send us Thy Holy Spirit, so that,

with pure hearts and minds, we may salute our brethren with the kiss, not hypocritically and dissembling, as though belonging to a strange society, but pure and innocent, united by the bonds of peace and love, one body and one soul, in one faith, as we also were called to our holy avocation through one hope, that we may all attain a holy and perfect love, through Jesus Christ our Lord."

Since we also have one faith and one hope, we should embrace one another with unfeigned love, with the bonds of peace and concord. Only in this manner can we worthily approach the Eucharistic table. Besides this, the kiss is a symbol of angelic purity and charity, and we should ever be assiduous in acquiring these virtues.

If, in the times of the apostles, this salutation was regarded as being so important that they introduced the kiss into the Holy Sacrifice, to seal, as it were, their reconciliation, concord and holy love, how should we not appreciate it?

In our liturgy the kiss is no longer in practice among the laity—the symbol had to vanish—but the fact remains in the salutation of the priest with its response, and this precisely before the Offertory and before the Communion.*

How serious is the situation! What a lack of conscientiousness it is not to observe the liturgy faithfully! Or, are we less in need of peace than the apostles and the Christians during the times of persecution, who never celebrated private Masses, but each and every time offered the Holy Sacrifice with great solemnity?

How numerous are the instances in which the faithful assist at Mass on Sundays with discord and dissension lurking in their hearts! And they return again, discordant and dissenting. No wonder that they do not derive any benefit from the Holy Mass and from the liturgy. If we will not employ the means which the church places at our disposal in the liturgy we need expect God to perform a miracle. The Church has prescribed the "Dominus vobiscum," with its response, as a means of attaining peace, and, understanding the necessity of it full well, she has it pronounced solemnly seven times, so that it will surely attain this end.

(To be continued)

*The Apostolic Constitutions prescribed that upon the second day of the week a council should be held in order to give one time to become reconciled before the Sabbath.

*Those priests evidence a culpable ignorance or a careless neglect of the liturgy, who, contrary to the liturgical prescriptions, precisely in these places, omit to sing the "Dominus vobiscum" by not waiting for the choir to finish the "Credo," and by entirely omitting to sing the "Pater Noster."

ANENT THE DISCUSSION CONCERNING
THE "MISSA LITURGICA" OF REV.
H. J. GRUENDER, S. J.

The November issue of THE CAECILIA carries a rather harsh criticism of Father Gruender's "Missa Liturgica." Though a stranger to both Father Gruender and his severe critic, I beg leave to say that the attack here made on the "Missa Liturgica" is uncalled for and altogether without reason.

To me the Mass is an exhibition of skilled musicianship of the truest kind in every respect. As a composer of Church Music, the author was naturally limited by given themes, and one who can, by means so few in harmonic effects as our Holy Mother the Church allows, produce what Father Gruender shows us in his "Missa Liturgica," I say, "Hats off to him."

I shall not go into details of the criticism offered in THE CAECILIA, but I shall content myself by saying, "Study your Harmony Books." Besides do not be given to the practice of wearing one and the same old venerable suit of clothes both day and night. A little change here as elsewhere is both tolerable and necessary. How about living up to the pretty saying, "Kindlein, liebet einander"?

Though I must agree that there will be few churches in which congregational singing prevails where the "POPULUS" part will be sung by the entire congregation—however effective that would be—yet there are ways even here to lessen the difficulties, which the composer offers, for anyone to note if only he will be good enough to see them.

May I add that THE CAECILIA should encourage this sort of "Spielerei," as the writer of the criticism terms the "Missa Liturgica," and may Father Gruender continue to give us the benefit of the latest and real devotional Church compositions.

Very truly yours,

PAUL C. TONNER,
St. Joseph's College,
Collegeville, Ind.

Covington, Ky.
December 14, 1926.

Prof. Otto Singenberger,
Mundelein, Ill.

My dear Professor:

I wish to express my appreciation of the "Missa Liturgica" composed by Rev. Hubert Gruender, S. J. I congratulate you on its publication. In my humble opinion the Missa Liturgica is an admirable composition. Its artistic, fluent and easy style is further evidence of Father Gruender's talent as a composer of Church Music, and I am sure its liturgical and devotional value merits the attention of directors of music in our seminaries and our religious communities. It has value, too, for church choirs; but I would recommend it only to organist who direct a good male choir and a select boys' choir as "Populus." I may add that I see no reason for adverse criticism of its so-called liberties—open octaves. As the Mass is not written in the style of the "old school," but in that of progressive modern Church Music, the ear will scarcely notice the "duplications."

I again congratulate you on the publication of the "Missa Liturgica."

MSGR. HENRY TAPPERT.

420 Bergen Avenue,
Jersey City, N. J.,
December 9, 1926.

Editor of THE CAECILIA:

It was with great pleasure and approbation that I read the letter of Charles Korz, "re", Father Gruender's Mass in the November issue of THE CAECILIA.

In these dreadful days of loose morals, crime waves, closed sedans, hip flasks, and what not, it is a genuine pleasure to behold Mr. Korz, like Don Quixote of old, wielding his lance in behalf of purity in part writing though it be three, four or even five parts.

Mr. Korz asks what congregation could perform the Mass and evacuate himself of sentiments implying the impossibility of the same. It is true that the congregations of St. Francis Xavier's and St. Vincent Ferrer's (New York City) have performed Refice's Missa Choralis, a similar Mass for congregation and choir, far more difficult than Father Gruender's. But let me comfort Mr. Korz. Did not a recent Sunday gospel warn us that there would arise false Christs to confound the elect on the last judgment day? So then, let not his judgment of the Missa Liturgica be dismayed but Quixotean like, let him pass by the episode of this false Dulcinea to proceed to greater deeds of knightly musical glory.

Let me also share Mr. Korz's regret at the publication of the Mass. It is true that the Holy Father, Pius X, in a rescript dated August 10, 1904, gave his high commendation and approval to composers who would devote their talents to the composition of Masses to be sung conjunctly by the congregation and choir. Even going further he proceeded to impart his Apostolic blessing to these misguided individuals. However, Mr. Korz knows that judging by the prevalence of operatic music in Catholic churches, women in its choirs and numerous other evidences of flagrant disobedience of the Motu Proprio on sacred music, the Holy Father does not seem to be regarded as much of an authority in musical matters. So then the Don Quixote from Butler, N. J., emerges from this encounter with no more injury than his prototype received from the *mélée* with the sheep.

But all the foregoing are minor matters. It is in the discovery of the open octaves that our Don Quixote performs his knightliest deed. Is it any wonder that our young people indulge in petting parties, smoke cigarettes and drink home brew when a good priest and Jesuit Father so far forgets himself as to compose a Mass containing the frightful indiscretions which Mr. Korz admits are reserved for only the great masters. It is true that some of these open octaves seem to be ashamed of their nudity and seek to hide themselves by concealing their nakedness in inside voice parts. But Mr. Korz and everyone who has studied the second chapter of the Harmony Book knows that this does not mitigate or excuse their indecency one iota. What are we coming to musically? With the ravings of Ravel, the honk-honk of the Honegger locomotive and the extravagancies of Stravinsky fresh in my ears, I feel that we should add an amendment similar to the eighteenth to our glorious constitution which will similarly effectually prohibit the great misdeeds of Father Gruender.

I know that there will be some who will cavil at the foregoing. They will even intimate that Mr.

Korz is lowering his lance, and, plunging at the open octaves has only confounded the homely windmill of a plain musical composition with the frightful giant of a harmony lesson. Let me take courage, however, for I will in my own feeble way play the Sancho Panzo to his Quixote. I have made an ever more frightful discovery. The Mass contains that monstrous Phariah and hideous outcast of musical composition: open fifths. Possibly Mr. Korz was afraid of too severely wounding our tonal modesty by alluding to the presence of this musical Jezebel. But its presence serves to bring to mind a little classic (whether by Goethe or Schiller, I know not) which I acquired when my Celtic brain was struggling to master the idiosyncrasies of the German language:

Wes ist der Mann so fleissig dort,
Er sucht im grossen Buche!
Er such und misst an jedem Ort,
Mit unterdrücktem Fluche:
"Was quält Dich denn, lass mich mal sehn
Du schnüffest vorn und hinten!"
Er spricht: "Dies Werk soll auf dem Index stehn,
Es riecht sehr stark nach Quinten.

May I close with the hope that our valiant knight will find due comfort in this little jingle and with all good wishes for the gaiety of nations in this holiday season, I remain

Yours truly,

JAMES P. DUNN,
Organist St. Henry's Church,
Bayonne, N. J.

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OTTO A. SINGENBERGER

St. Mary of the Lake Seminary
MUNDELEIN, ILL.

--: School Music --:

The Convention of the Wisconsin Teachers' Association

By Nell Jacobson.

While the Music section of the Wisconsin Teachers' Convention devoted its first afternoon to the interest of vocal music, the second day's session revealed much for the teacher of band and orchestra. This meeting opened with several selections by Milwaukee's All-City Grade School Band. It was a practical and inspirational demonstration of what can be accomplished with children. Their expression of earnestness was evinced by the rhythmic tapping of small feet in what Mr. Smith, the chairman, termed as "Dalcroze steps." He added that in pursuit of serious effort, these enthusiastic youngsters were apt to disregard their "arterial signs," and that the discords should be overlooked—as "life is full of them." However, no apology was needed as every member of the audience whose business it is to teach the young, realized that all things must have a beginning. Indeed, a great credit is due their director, Harvey Krueger, who teaches the instrumental classes and has the children for a forty-five minute ensemble period every Saturday morning. This is only Mr. Krueger's second year with these children and his success is noteworthy.

The main feature of the afternoon was an instrumental class demonstration under the direction of T. P. Giddings, of Minneapolis, and J. E. Maddy, of Ann Arbor—the outstanding authorities in this new and highly important field of endeavor. These men asserted that singing was the foundation of all musical education. The ability of a child to sing a tune creates in him a desire to play the tune but—he shies at the drudgery of scales and exercises. However, class room work minimizes the irksomeness of technical study. Much of the music now written for school orchestras is so arranged as to give the various instruments at least an occasional chance at the melody.

Mr. Maddy illustrated with the Riverside High School Orchestra how routine signals and procedure are time-savers. In tuning, he gave them the A pitch. He ask them to call it "so" and sing down to "do." All the D-strings were tuned simultaneously just as the A-strings were. They continued to sing a fifth below, the violas going a fifth lower than the violins, etc. Then the A-strings were again picked,

the violinists calling it "do" and singing up to "so" for the E-pitch.

For drill in intonation all sang the following simple tune:

I can play the violin
(do re mi fa mi re do—)
Just as well as Mary can—
do re mi do re mi do—).

Then each pupil played the tune individually. The drill was continued by having the same melody played in several different keys.

Mr. Maddy suggested that all the positions of the violin be learned at once. This would eliminate bad habits formed in learning each new position separately. For facility in rapid bowing, he gave them the following exercise beginning with low do:

do—so do—so—mi mi re re do—

Mr. Giddings said that pupils could learn harmony by being given a chance to play in parts. Any three string instruments or any three wood wind instruments can play trios without a piano accompaniment. However, he suggested piano accompaniments for home use for each instrument. In this way, pupils can derive as much joy from playing their particular instrument alone as they gain in ensemble work. The possibilities of solo playing with the more unusual instruments was demonstrated by a very good rendition of "Abide With Me" on the tuba.

The resourceful teacher will use a C melody saxophone in the absence of a French horn. To secure a better balance in the string selection, violins may be substituted for violas. The tuba may be used instead of the bass viol by writing the part one octave lower.

In instrumental class work, the best players are placed in the back seats but the order is reversed in the orchestra. The position for concert Meister can stir up keen competition. This can be accomplished by popular vote among the orchestral member—each violinist playing individually to prove his ability.

In summing up the valuable suggestions given by Mr. Maddy and Mr. Giddings, their listeners were left with the following high points:

1. When technical difficulties are learned, an orchestra has "easy sailing"—technical exercises are a short cut to artistry.

2. A successful drill must keep all pupils occupied while the individual recites.

3. Everything should be systematized so that no time is wasted.

PRESENT STATUS OF PUBLIC MUSIC IN WISCONSIN.

This subject was discussed briefly and to the

point by Edgar B. Gordon, of the University of Wisconsin. Mr. Gordon prefaced his main talk by a few remarks regarding the appearance of the National High School Orchestra at the N. E. A. to be held at Dallas, Texas, in February. The wonderful success of this orchestra in Detroit last April prompted Mr. Congdon, president of the N. E. A., to arrange for their appearance before the superintendents in convention. Mr. Congdon, himself interested in school music, has claimed to devote about one-third of the time at the meeting to this subject. The delegates will have an opportunity of hearing this unique orchestra of two hundred fifty pieces at the rehearsals as well as at the final performance.

These young musicians to be assembled in Dallas come from states as far east as New England and as far west as California. Their expenses for the most part, are being paid by their Boards of Education. It is the desire of school music educators to "sell the idea" of music to the superintendents.

Mr. Gordon expressed his regret at the attitude shown by prominent educators at the Milwaukee Convention toward the state contest idea. While this refers to contests in the general sense of the word and more particularly to athletic contests, Mr. Gordon feared that it might affect music. Should drastic action be taken so as to preclude everything in the nature of contests, Mr. Gordon feared that music would suffer. This would be an unfortunate situation because the competitive idea is a time-honored institution with a precedent of a thousand years—for example, the competitive festivals of Wales and the contests of the Minnesingers and Meistersingers. In truth, Mr. Gordon asserted that at present our state music contests are really grand music festivals. They are incentive for ambitious young musicians and a stimulus to every community. Seventy towns in Wisconsin took part in music contests last year and Mr. Maddy reports that the showing surpassed that of the state of Michigan.

The bill introduced into the Wisconsin state legislature to make music a required subject is still pending. However, it almost unanimously passed the Assembly as well as the educational committee of the Senate.

Mr. Gordon touched upon the subject of music in the rural schools. He made special mention of the Director of Music of the Superior Normal School. This ambitious person spends every Friday in the rural schools, teaching the teachers how to use the pitch pipe and phonograph, and selects proper song material.